

The Trembling Space:

Representations of Invisible Nocturnal Labour in London

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Abstract

The principal objective of this research is to examine the notion of ‘trembling space’ (a nocturnal space of hidden labour), in which the relationship between the spatial materiality of labour (visible and invisible qualities) and Sci-Fi narratives are deployed. By capturing the ‘trembling reality’ of current manual labour as a form of ghost labour, this dissertation represents visual evidence through interviews, photography and video-based practices, such as video images, video graphics moving pictures and the digital editing of the output of my video-based methods. Moreover, the study also highlights the secret sadness associated with image of labour and labourers resulting from post-Fordist Capitalism as well as the impact of technology. The visualisation represents the nocturnal space of hidden labour via mental, ethical, and historical images. Furthermore, my art works address the ideological narrative of human labour through affective imagery, thereby underpinning and responding to the theoretical and methodological frameworks of Actor-Network Theory (Bruno Latour) and the phenomenology of Merleau-Ponty. My thinking and my field work that includes on site interviews with nocturnal labourers is made manifest in my art works that include a 100-minute video in 10 episodes and sets of collages. These original contexts produce a new form of narrative in order to represent the previously invisible and nocturnal labour of post industrial London. This iteration of my research focuses on London, but my approach could be extended to other post industrial cities reliant on the invisible labour I am seeking to give representation to.

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Introduction

This research seeks to understand contemporary art and society's lack of understanding and visual representation of manual labour in a post-industrial world. The gap is a crisis of representation that this research seeks to address, particularly with the increasing use of new technologies.

Section 1 seeks to define the models of capitalism and labour that underpin this project: whilst the self-employed workers that I interview and the 100-minute video represent London's post-industrial labour. Thus, this particular pattern of labour image differs from regulation in the day-to-day social and economic model. For instance, working hours usually start between 8:30 a.m. and 5:00 p.m. However, in the case of night work in London, the work process begins at 11 a.m. and continues into the next day until 5:00 a.m. The modern post capitalist model has many features, amplified by night work, a unique work process, or a post-industrial pattern referred by Ash Amin's essay 'Post-Fordism: Models, Fantasies and Phantoms of Transition (1994)' in the book *Post-Fordism: A Reader* (1994: 1-39). Ash's idea of Post-Fordism guides my project to regard a post industrial pattern of labour and capital. In his writing work (1994: 18), Ash reviews and shapes the definition of Post-Fordism:

'Some regulationists argue that the shape of Post-Fordism will emerge from the dialectical confrontation between rival forms. For this reason, this approach is less anxious to fix the name of the new era, hesitating between 'neo-Fordism' [...], 'post-Fordism' (to denote a genuine resolution to the crisis of Fordism), and

'after-Fordism' (a translation of the original apres-fordisme, to designate a period after Fordism rather than a new phase of capitalist development). [...], for example, scan the array of dominant patterns of Capitalism to outline a hauntingly pessimistic 'post-Fordist' scenario. Within the mode of accumulation, they outline five tendencies: new technology-based work, representing lay-offs, labourer segmentation and social marginalisation; a strengthened industrialisation of the service sector, representing changes in the social structure towards white-collar strata, and the erosion of collective identities via the use of new technologies; enforced mobility in labour markets provoked by new geographies of employment, resulting in a breakdown of family and communal ties; growing social polarisation between high productivity/high consumption strata and low-wage or no-wage strata; and an individualisation and pluralisation of life-styles as a post industrial pattern of labour and capital.'

These characteristics of the contemporary model are distinguished from the large-scale and collective production of Capitalism's Fordism (Bilić, 2016) in that they assemble semi-skilled workers directly involved in the production-line and factory. Moreover, Fordism, at its peak, represented a fully centralised model of governance. For example, Taylor's division of labour treats physical workers as blind, emotionless, and productive work that is easily reproduced in large-scale automobile factories. These key factors represent the highest efficiency of American capitalist production in the 1950s and 1960s. In comparison contemporary night workers are suffering from a structural crisis in the

material workforce as their mental state is burdened by the London economy, the social class of production technology and the distribution of information technology. Thus, they passively accept the contract model of the day-to-day work process, which is a night model that is spatially fragmented and emotionally independent (Uzzell and Räthzel, 2019). In a nutshell, the researcher saw tensions between their job image and their job (different locations, tools, social barriers, etc.).

On the other hand, the adaptation of post-Fordist Capitalism has meant that the old composition of the work process is spatially dispersed. For example, the night shifts of Thames Water's manual workers are now absent from the factory assembly line, as the technology society spatially disperses a large pool of semi-skilled workers. As a result, the groundwater maintained by the system became an entire workforce that covered the whole of London. This unique type of work process represents, as a model of intensive work, the contemporary physical work practices that have emerged in the post-industrial paradigm underground.

Section two of the study comprise of interviews or night chats carried out by the researcher in different site conditions. The interviewees come from Site Vision Survey Ltd, Thames Water and other small London maintenance workers. The tools and machines used by these night-time artisans built the necessary visualisation of cognitive work in Chapter Two of my video. Moreover, the video presents a parallel narrative of two different views. It shows a flashing image of a manual worker's night work and their work instruments. These inspiring interviews reveal a lot of ideas about the equipment and the machine users. These interviews reveal a new pattern of physical work in London. Like the definition of

"space shaking" in the first section, the word Canto is used in my art video, which employed Dante Alighieri's "*Divine Comedy: Hell*." (1320). Canto of Dante is a narrative strategy that divides my moving image (10 episodes) into three parts (e.g. Canto One: Episodes 01, 02 and 03; Canto Two: 04, 05 and 06 episodes; Canto Three: 07, 08 and 09, 10). Thus, artists video is used as a contemporary visual poetry that constructs the characteristics of "shaking space" as post-industrial phenomenon, highlighting the crisis and contradictions of contemporary manual labour. It is the commercialisation of night work and the digital workforce. The production has revealed the economic value of automated machines. Therefore, the "dual" space denotes the spatial shift between human material work and non-human, non-standard work. This duality creates a fictional visual mechanism that defines "space shaking" and the main symbol of post-industrial physical work as "artificial hell." Thus, the term "Inferno Canto" is a symbolic organisation whose emotional symbol is close to the invisible struggle of night workers in London's Post-Fordist economy. In addition, nocturnal pain is linked to the day-to-day contract of employment and the intermittent nature of the work. This is presented as a potential crisis in the post-industrial city and an "unjustified" form of employment that supports night work.

The project constructs a new visual narrative of contemporary labour. And the principal question is 'How to build a moral narrative between (what I term) the trembling space or the nocturnal space of hidden labour and labour images?' As an analytical statement of the visual practices that comprise a video (10 episodes, HD, colour vision, 100 minutes); paintings in various forms and materials (analytical maps, collage images and drawings) and an album of photography (hidden images of nocturnal labour), this

research provides the readers with a conduit to experience and understand the idea of ‘trembling space’ in the context and setting of contemporary labour scenes. The concept of ‘trembling space’ is the spatial state of a conflict between manual labour and technology. This spatial state has built a relationship between moral narrative (actual, precarious and material conditions of labour that are generally contrary to how labour is visualised or obscured) and the labour image. Section 1 and Section 2 discuss my field trips in London, during which I conducted my visual practices. ‘Trembling space’ is also a represented space, in which the nocturnal workers remain as invisible bodies in post-industrial and technologized economies. Therefore, this issue focuses on morality as the lived experiences and the lives, minds and well-being of a social group or a class are obscured and restricted.

Section 3 employs the concept of Actor-Network Theory (ANT) of Bruno Latour (Latour, 2005, 142) to map the ethical, temporal and spatial arrangements of labour in London. This mapping also serves as a marker of a growing global condition for labour. ANT is used to illustrate the representation, the status and a crisis of manual labour in the association of space. They are connected objects in the research that constitute a space of actors. Section 3 indicates that the video has constructed the association of manual labour, in which workers provide services as a part of a broad post-industrial service economy in London. Through the ANT of Latour, the researcher addresses the representation of hidden labour within visual interviews, semi-psychological analysis and nocturnal photography in London in the post-modern condition shaped by rapid technological development. Section 3 explores contemporary art’s and society’s lack of public understanding of contemporary manual labour. This gap is a crisis of representation that this research seeks to address. The

research finds that this definition may have shifted from a definition of labour by Marx to the technological transformation, as a tension between surface and subsurface in the spatial experience of manual labour via images, narratives and ANT of Latour. My video signals a spatial crisis for the definition of contemporary manual labour whilst demonstrating the impact of artificial technology.

On the other hand, Section 3 analyses the images of nocturnal labour in a way that highlights the stark difference between the public understandings of labour and the real experience of contemporary manual labour. My video analysis reveals an association of manual labourers that is not a social representation of labour but a variation of the spatial relationship between manual labourers and space.

Section 4 develops this further by analysing night photography. This approach explores the visual and spatial representation of physical work. It is worth noting that night photography is a way of recording. These close-up images can be used to check the status of London physical work. Therefore, this method can detect a tension between nocturnal delivery and space.

As a social background to physical work, psychological pain (such as stress and frustration) can affect night workers at night. The status of manual nightlife reflects a hidden relationship that reflects the independence of the workforce in the post-industrial service economy, the relationships between the spatial network of different types of machines, and the nightlife conditions associated with their working life.

Furthermore, Section 4 explains that nocturnal photography presents ethical issues related to the physical labour crisis, which require the public to understand the tension

between understanding night work and rapid technological development (e.g. in London). As an observation method, it defines a photographic dialogue between self-employed workers, supporters and cities. However, services provided by manual workers are part of London's substantial post-industrial service economy. With the development of society, living conditions for contemporary manual labourers have become a surreal reality.

Section 5 explains that the space crisis reflects the urban phenomenon of night labour, which has led to large-scale traffic management projects. J.G. Ballard shared a similar view of the London working-class emergency, which provided a principled approach to solving the working-class crisis manually. For example, Ballard (2014: 2) said: "What is more serious is the restoration of the enormous challenge of primitive human nature and the removal of the system of self-determination and mental support that civilisation offers to its workers." My video tries to explain nocturnal invisible labour through the personal experience of workers and the nocturnal landscape of post-Fordist London. Therefore, night labour is an inevitable issue and reflects the repetition of day labour. Thus, the moving image of night work is the superstructure of social machines as it gradually obscures the workers' space crisis. Ironically, night work has become an indispensable link between the entire service economies in the workforce.

Furthermore, Section 6 demonstrates that the space crisis, also called space abrasion, results from long-term night work, which ultimately results in the dismissal of workers who are unable to continue working due to fatigue. Thus, smart machines were used to replace workers at the expense of manual labour. Night work proves Marx's economic theory of labour surplus. On the moral issue, the "shaking space" of night work reveals the

unmistakable content of the moral limits of manual labour in the post-Ford world. Contemporary technology affects previous definitions of labour as a commodity as part of a process of globalisation and the acceleratory tendencies of techno-capital.

Section 7 argues that the work of cyberspace (2018: 580) is a critical visualisation that forms the emotional tension between physical work and cyberspace (referred to here as the space of artificial technology). The researcher imagined the emotional behaviour of manual workers, their experience of a space crisis and was influenced by the development of manual labour techniques in a post-Fordist city (Merleau-Ponty, 2015: 75). Contemporary technology alters the experience of manual labour and produces forms of gothic Sci-Fi bodies that exist as simultaneously virtual and material.

Section 8 concludes the visual outcomes, in which the social representation of human labour proclaims the invisible nocturnal labour of London by my art video works and analytical theories. This thesis claims that the current behaviour of manual labour lacks a public dialogue through which the working-class experience takes a new place or space. Thereby, the research visually provides the representation of invisible nocturnal labour to counter the public understanding of labour. Meanwhile, the outcome of the research reveals the post-industrial transformation between technology and the post-Fordist Capitalism of manual labourers, which the nocturnal labour becomes an invisible form or “living ghost” in London.

1. Initial Research: Definitions and Institutions

The research regarding the working process began in March 2018. In its early stage, the conception of 'trembling space' started as a project of nocturnal photography about 'labour sites' in London from September 2017 to February 2018. The researcher randomly interviewed four groups of night workers in South East London, specifically in Central London and Kingston.

The term capitalism can be understood as an economic system where private individuals (as opposed to the state) own the means of production. Moreover, a defining characteristic of capitalism is the accumulation of resources by private individuals including for example natural resources, goods and very importantly labour. This particular type of society is defined by a capital rich class. Additionally, social relationships under the conditions of capital are founded on the exchange of labour for wages. This is one of the distinctive ways that the labour surplus is distributed by capitalism.

Furthermore, this type of "capitalist society" is mainly distinguished by the relationship of waged labour with a labour surplus. This dynamic brings into existence the idea of the "Non-labourer". In addition, there are many critics of Capitalism who argue that this established power in the hand of the minority is based on the exploitation of the working-class majority. Capitalism prioritises profit over and above limited natural resources, the environment and social good and as a result capital can become the engine of corruption, inequalities and economic instabilities. On the other hand, Capitalism's advocates might argue that it is an engine that advances human progress, improved

products, innovation in the economy and the dispersion of wealth that arises from competition between individuals. The supporters of late capitalism have promoted a notion of decentralisation in order to sustain a story of growth and prosperity that benefits the individual and society at large. My project portrays capitalism as decentralising. Capitalism has gone through different phases. Pre-Fordist capitalism was centralising. Late capitalism has done a reversal and become both decentralising and centralising. I compare and contrast these differing forms of capitalism and their geographies in my visual works.

The promotion of decentralisation regarding the power and pluralism and the development of sufficient growth of economy yields the prosperity and productivity, which effectively benefits the society. In different models of Fordist Capitalism, classical Fordist Capitalism organises labour so that people tend to work in factories doing very inflexible, repetitive tasks at set hours. And post Fordist labour that does not centralise labour, provides no common place or hours of work and in fact deregulates labour.

Furthermore, the labour or the labour-power is the primary concept, which is explained by Karl Marx in the "Capitalist critique of the political economy". Moreover, Marx distinguished among the overall capacity of working and the power of labour from the act of physical working. According to Michie's book *The City of London: continuity and change, 1850–1990* (2016), under the capitalist system the power of productive labour particularly appears as the creative capital power. Thus, the power of labour and labour as creative capital becomes the engine of capital.

The study by Kynaston's book *The City Of London Volume 1: A World of its Own 1815-1890* (1995, 2014, 2015) and London Transport Museum's collectable video work

City of London 1941 (2010), provide visual materials for my video works. These source materials included images of nocturnal manual labourers in the post-industrial world of London. Therefore, this specific landscape of labour image is different from a model of social and economic regulation at the daylight, such as the labour time should commonly start from 8:30 a.m. till 5:00 p.m. However, the nocturnal labour in London, the labour process is beginning work from 11:00 p.m. till 5:00 a.m. of the next day. In addition, Ash Amin's (1994: 9) essay and my interviews explore the characteristics of contemporary manual labour under the conditions of Post Fordist capitalism. These characteristics of the contemporary model of Post-Fordism are different the Fordist Capitalism (Romero, Preston, and Giles, 2016.) of massive and collective production, such as the semi-skilled labour directly involved in the assembly-line factories. And also, the Fordist economy heyday fully represented a model of centralised control. For example, the Taylorist division of labour treated the manual workers as mindless, emotionless, and the easily replicable labour of production on the large scale of car factories. And these critical factors represented the maximum efficiency of production of Capitalism in America in the 1950s and 1960s.

Nowadays, nocturnal workers suffer from the structural crisis of material labour, due to their mental condition that has been under the highly pressed by financial burdens, the division of social classes and the technological information of production in London. Hence, they passively accept a model of day-contract of the labour process, which is a night mode of spatially fragmented and emotionally solitude work conditions (Turner and Nesbitt, 2017.). In brief, I witnessed a tension between common images of labour and the

actual ways contemporary labourers work (in terms of different sites, labouring tools, social barriers, etc.).



Fig.1. Junnan Lusha. (2017) *Other Space of Labour*. Digital photography, London.

Therefore, the characteristics of post-Fordist Capitalism strongly represented the economic contrast between the labour process of representation and the spatial territory. For example, these manual labourers of the nightshift involve the road maintenance of massive tasks in London, their insecure income and contracts revealed the aspect of emotional, cognitive feedback about the spatial relationship between the image of manual labour and the night model, spatially fragmented of the modern workspace (Fig.1). This cinematic photo of my artwork captures the contemporary model of a manual labour as the

representational strategy, that visually defines the characteristics of post-Fordist Capitalism in post-industrial London. The labour-process of nightshift changed the Fordist economy through wages, profits and taxes, norms of consumption and its night model of production directly made an unstable movement of the threshold. It represents a spatial model of labour, which is not easy to recognise, and its characteristics are invisible, mental, and ecological in the missing factory of London. Based on their feedback, the method of the spatial narrative reveals a spatial model of crisis about the representation of manual labour at the core mechanisms of the post-industrial work.

On the other hand, Fordist models of labour were characterised by common places and times of labour that are now fragmented by the deregulatory and spatially fragmented logic of post-Fordist Capitalism. For instance, the nightshift of the manual labourer of Thames Water company, they do not take place in the assembly-line of the factory nowadays because the semi-skilled labour of the mass worker is spatially fragmented by the technological society. Thereby, the groundwater of systemic maintenance became a series of tasks as invisible labour that cover the whole territory of London. This distinctive type of labour process reveals modern technologies of manual labour where work is intensified and happens at night. In the process making labour partially invisible. Thus, a potential and digital economy created by immaterial labour of London. As regards immaterial labour Maurizio Lazzarato (Lazzarato, 1996: 2), immaterial labour has not replaced material labour, it just extends material labour. However, it does not easy to recognise because skills of manual labour increasingly involve the cybernetics and computer controls. As a result, manual labour and cognitive labour that is involved in for

example digital data collection, computing and supervising automated machines become combined. This alters our historical notions of manual labour. Therefore, contemporary human labour must express a public dialogue about the social identity in post-industrial and technologised economies such as in London. Thereby, this research describes the concept of the ‘trembling space’, which is an association with the pressures of political, historical and ethical conditions in the workspace.

To define it concisely, the “trembling space” refers to a “dualist” space infiltrated by the insecure, unstabilised experiences of manual labours who are facing challenges from the post-Fordist changes upon their conventional, Fordist relationships with tools and institutions. That dualism attached to this space, which consists of a “surface” (the visible labour image) and a “sub-surface” (the invisible status of manual labour), has been in a state of movement, incurring a shaking and trembling visual experience manifested in my art video work. At this stage, the performance of manual labour has become an essential theme of the concept of “trembling space”. The visual approach of this research attempts to reveal the tension between contemporary manual labour and social conditions. The anxiety, pain and depression of the manual workers have caused a modern crisis in the “trembling space” of post-industrial cities. The impact of technology changes the relationship between manual labour and the workspace. There is currently a crisis in the representation of labour in the 21st century.

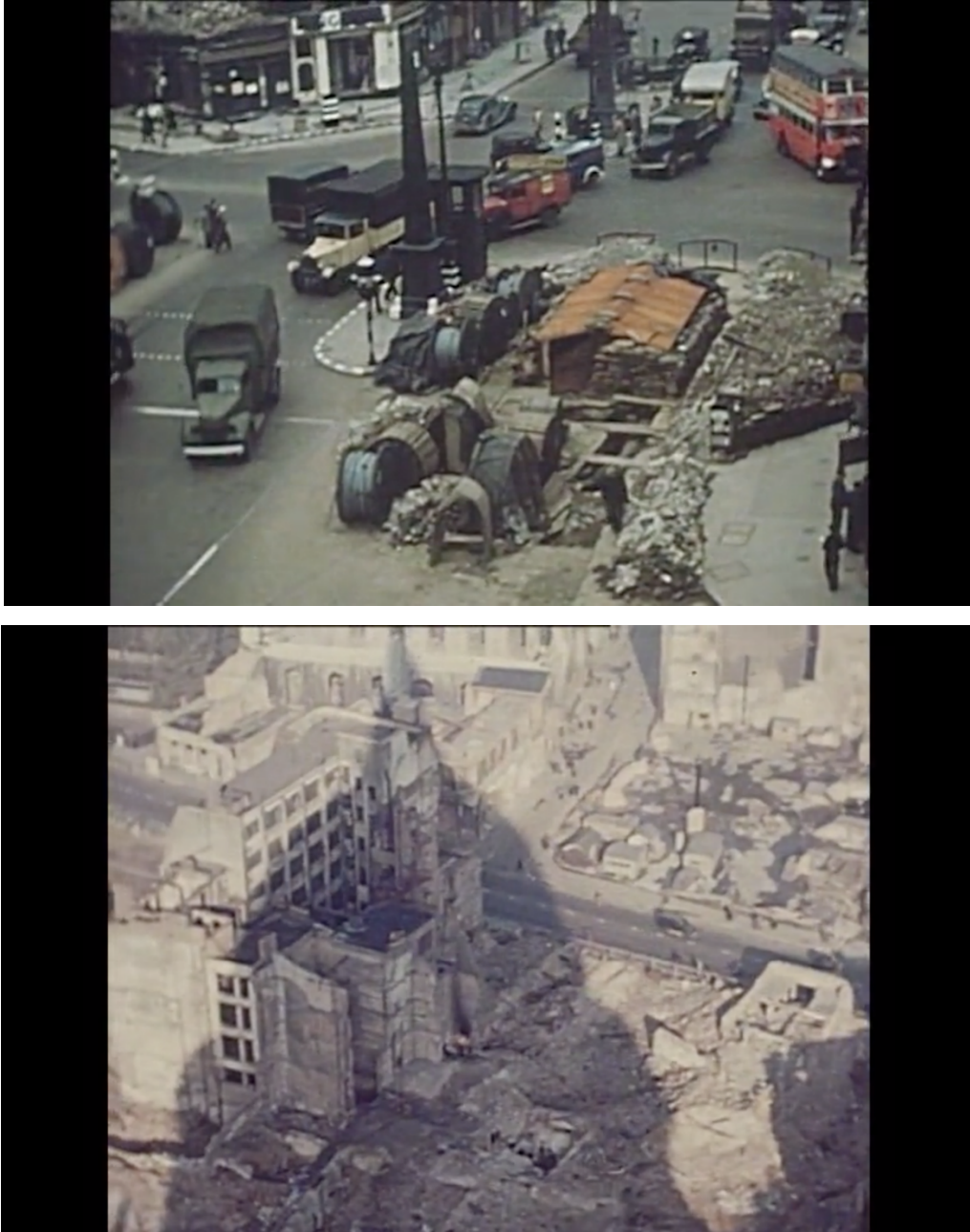


Fig. 2. London Transport Museum (unknown video maker). (2010) *City of London 1941*. Video Stills, colour, 14 minutes, London.

As a result of my concluding that there was a crisis, I visited the London Transport Museum and Science Museum in early April and June 2018. This research initiative focuses on the social representation of the professional relationship between manual labour and machines after the Second World War. For instance, the video work (unknown video

maker) called *City of London 1941* (2010) (Fig. 2) by in the London Transport Museum Collection, displays the bombed sites in London after the Blitz with the nostalgia of colour. The geographical features of devastation have inspired my visual practice about the social representation of manual labour in contemporary art research. Slow-motion in videos creates a psychological connection between the historical and contemporary experience of manual work. In this case study, the video *City of London 1941* (2010), has tested a psychological influence about the different conditions of space through the moving image of labour sites.

City of London 1941 (2010), is an excellent visual paradigm, in which footage has produced the sense of ‘trembling space’ as much as it relates to the narrative of manual labour and the experience of war. This silent video provides a historical account of changing manual job under the influence of technological developments. The London Transport Museum and the National Archives lack film, photos and records about the historical materials of manual labour in 1941. Therefore, the video work *City of London 1941* (2010) is a piece of valuable visual evidence that displays the crisis about the spatial condition of manual labour after the wartime. Nonetheless, this visual material lacks the sound and the story of specific manual labour. Thereby, the video was instrumental as a reference to for the first episode of the experimental video on workplaces and gestures. My experimental video tests the crisis about the modern experience of manual labour. The practice process reveals the material of hidden labour in London at night.



Fig. 3. Junnan Lusha. (2018) *01. Gesture of Sites*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

Thus, in my first video work (Fig. 3), the images from different locations are recombined. In addition, the place of manual labour focuses on testing the concept of “trembling space”. The video work illustrates the image of labour-space, and a poetic narrative (Eliot, 2001: 19, 20) provides a text of sound to the archives of labour images. The video footage creates a dialogue with the video work *City of London 1941* (2010), which reveals a question about the spatial experience of manual labour for the public understanding of modern and contemporary labour in the technology city.

2. The Trembling Space: Ghost Labour

These interviews have employed the conversations of nocturnal labourers in the different conditions of labour sites. The labourers were from Site Vision Survey Ltd, the Thames Water company and other small groups of maintenance workers in London. The tools and machines used by the manual workers have constructed a core visualisation about cognitive labour in the second episode of my video of Canto One (Fig. 4).



Fig. 4. Junnan Lusha. (2018) *02. Laboured Signs and Nocturnal Machines*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

In this video, a parallel narrative about two different views are presented. The nocturnal work of manual workers and the flickering footage of tools are displayed. The interviews uncover many ideas about tool users and machines. And the videos engaging

images reveal new patterns of manual labour in London. As with the definition of ‘trembling space’ in Section 1, I used the term Canto into these artistic videos, a poetic characteristic of narrative that references to Dante Alighieri’s *The Divine Comedy: Inferno (Hell), Purgatorio (Purgatory), Paradiso (Heaven)* (1320). The term Canto of Dante is a narrative strategy, which divides the visual structure of my moving images (10 episodes) as three parts of contents (such as Canto One: episodes 01, 02 and 03; Canto Two: episodes 04, 05 and 06; Canto Three: episodes 07, 08 and 09, 10). Therefore, the visual practice of art videos as contemporary poetry of manual labour, framing the characteristic of ‘trembling space’ as post-Fordist-underscoring its crisis and its contradiction to be revealed by the nocturnal labourer’s the labour production of commodification and the digital-automated machine’s economic value. Thus, a “dualist” space presented by the spatial movement between material labour of human and immaterial labour of non-human reveals that dualism creates a visual-fictional mechanism about the definition of ‘trembling space’. In addition, it symbolised the post-industrial crisis of manual labour as an "artificial hell". Therefore, the term Canto of *Inferno* has a semiotic agency that the emotional symbolisation approached nocturnal labourer's invisible struggle in the post-Fordist economy of London. And also, the nocturnal labourer's agony interconnects with the day-contract of the job market and intermittent status of works. I saw a potential crisis of post-industrial city which “non-guaranteed” employment supports the living condition of nocturnal labourers.

In addition, contemporary public dialogue lack narrative of nocturnal labour. Thus, this visual practice attempts to demonstrate the labour process of nightshifts and how it has

become an unavoidable commodification, that the post-Fordist transition tragically represented by the digitised labour. It is the nature of ‘trembling space’ which should have recorded the “non-guaranteed” reality of nocturnal labour as a purely dialogical set of practices. Thereby, the notion of ‘trembling space’ could be recognised by the industrial conflicts of machines and the meta-analysis of human labour. For example, as regards the meta-analysis of human labour, the classical model of Capitalism of manual labour has been defined by the image of collaboration and productivity in the different norm of factories. The notion of ‘trembling space’ tries to represent the unlimited acceleration of technology and the ways in which we are unprepared for the effects that it has on human labour and the human condition. However, fewer characteristics of ‘trembling space’ has been represented by the mechanical transformation and mass production of tools. In the book *Fully Automated Luxury Communism: A Manifesto* by Aaron Bastani (2019: 72), he has written:

‘After the First Disruption of physical work was increasingly performed by novel configurations of human labour, [...], or significant mechanical power, change was slow, with political tumult or economic downturn often spelling technological reverse.’

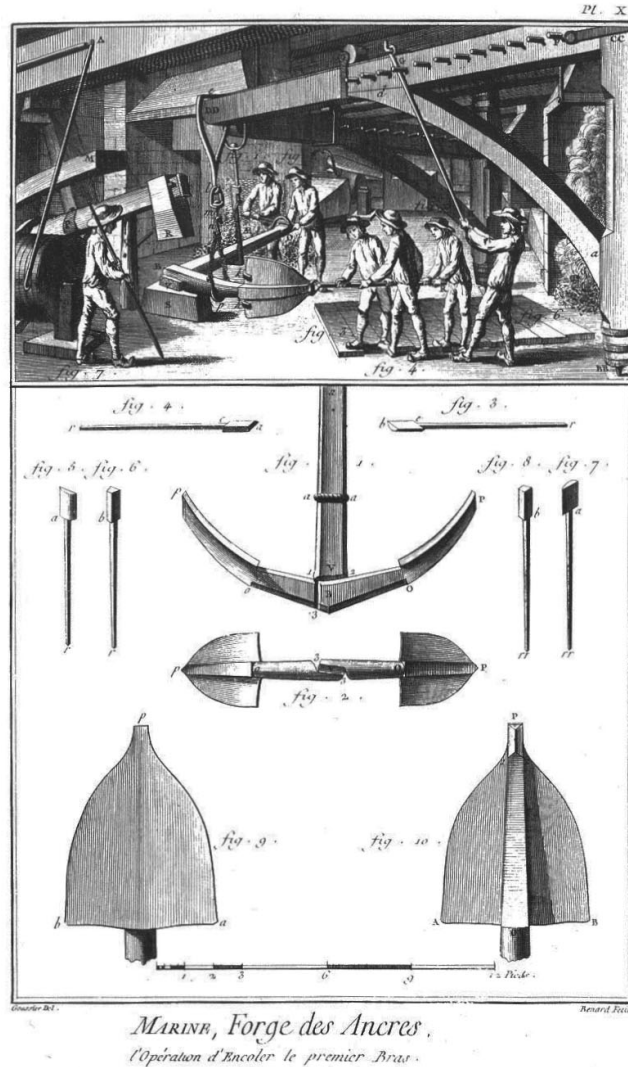


Fig. 5. Diderot. D and Alembert, D. (1769) *Encyclopedia: the picture of Forging an anchor.*

In a dominant industrial paradigm, the *Encyclopedia* by Denis Diderot (Fig. 5) (Botton, 2009:108) visualises the classical model of manual labour for pre-Fordist Capitalism in the 18th century. In my notion of ‘trembling space’, this picture revealed the lack of technological power in the old pattern of the assembly-line factory. For example, the anchor of labour production could continually work throughout the night, and the industry of dockyards is a monopolistic production by massive and collective works in the 18th century port of London. An enormous shipyard as a “non-guaranteed” space, it is a

visible struggle of workplace that the massive production of a paradigm built the early model of mechanical power in the collective work of technical labourers, and then their surplus-value of labour slowly changed by the early form of commodification of manual labour. These early factors frame ‘multiple layers’ (Latour, 2005: 144) in the definition of labour, which means that the term labour engages with a manual, semi-skilled and digital condition as the different degrees, then it relates the characteristics of contemporary model of Capitalism in the notion of ‘trembling space’. Thus, some characteristics of human labour extend from the full-mechanised production of manual labour to the semi-automated labour of Fordism. That transformation of the physical work has reduced the risks of bodily injury rather than increasingly fierce tension between human labour and multiply automated machines. In the art practice, the visual representation of my moving images embodied those characteristics of human labour, which comprised a core scope from the historical materials of manual labour to the contemporary digital labour (as Lazzarato’s immaterial labour). Especially, my art video works (*01. Gesture of Sites* and *02. Labourers Signs and Nocturnal Machines*) closely represented a series of parallel narratives within the semi-juxtaposed screen, that a specific approach of visual representation made an “unstable movement” of frames through the fictional and cinematic editing. Those visual placements effectively represented the notion of ‘trembling space’, as the “unstable movement” of human labour was framed by sonic materials and the suffering image of labourers. Those characteristics build my notion of ‘trembling space’ on the surface of human labour. However, the sub-surface of human labour is the invisible space of material labour; symbolically called a kind of “artificial hell” as a manifesto of the contemporary

manual labourer; their mental characteristics alienated by inanimate machines and the nature of manual labour has changed. That manifesto is a quasi-situationist approach, and it represented what kind of a change in the relationship between labour and machine. It is a magnificent theme as the notion of ‘trembling space’ in my art practice of moving images.

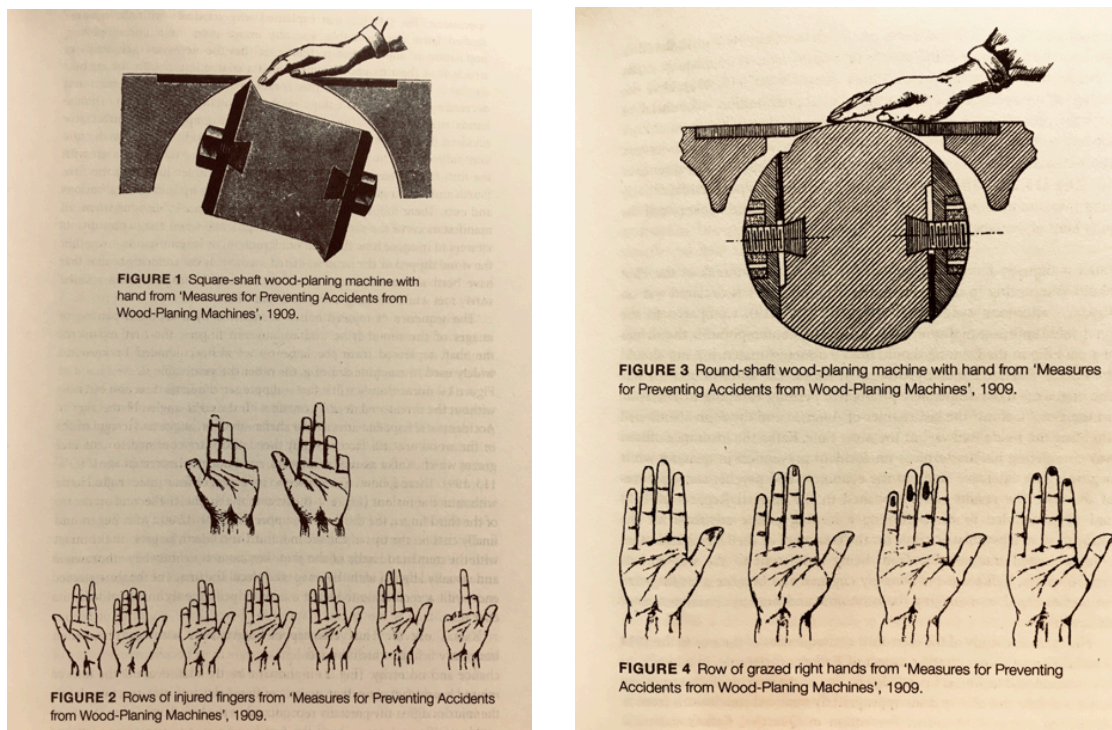


Fig. 6. Caygill, H. (2017) *KAFKA: In Light of the Accident*. London: Bloomsbury Academic, p. 61, 63.

For instance, *Office Writing* by Franz Kafka (2009: 110, 114) describes a stressful and insecure relationship between labour and machine, such as the image of injured hands (Fig. 6). My art practice of moving images extended the comparable status of insecure work about the sub-surface of contemporary manual labour. And also, Kafka utilised this paradigm in the iconoclastic writing of manual labour, that the characteristics of “non-guaranteed” employment symbolised the sub-surface of human labour as an industrial

commodity rather than the labourer's living conditions. Those symbolic narratives of Kafka mostly approached the core change of human labour: the industry does labour-machine faster. This is a purely dialogical set in which "non-guaranteed" employment of labour-machine, due to its coexistence increased more risks of technologies, has moved towards the value of production and therefore into an unstable movement of space that can be symbolised as the characteristics of 'trembling space'.

Moreover, an artistic dialogical set is an essential approach in my moving images. For example, *02. Laboured Signs and Nocturnal Machines* has placed the same dialogical set of practices in the parallel narrative. The core editing of video frames represented the post-industrial revolution of technologies. This visual association moved to some materials about the afterthought of warfare. In the theme of labour-machine, The Imperial War Museum and its photography archives display the same relationship, due to the stimulus of the modern war. It's archives indicate and predict technology's impact on representations of manual labour as exemplified in the photo of a pilot by Cecil Beaton (Fig. 7) that shows a man entangled and in collaboration with technological instruments as part of his labour. In my moving images, I edited the whole historical spectrum about different ranks of military tools from the technical paradigm of manual labour to a perceptive paradigm of digital labour (as Lazzarato's immaterial labour) (Fig. 8). For example, military drone slaughters the target (human, animals or objects, etc.) without a real person, that the brutal image of human labour reflects an economic-political and technological consequence as Sci-Fi cultural subtexts. Those materials as a special extension of dialogues, which stimulate the development of technological tools machine and therefore, its characteristics

have moved into the notion of ‘trembling space’. Thereby, the second episode of video work applies analytical materials of warfare as the collage of moving images, which attempt to represent the characteristics of ‘trembling space’.

And therefore, its shaking and trembling frames automatically represented as flicker images of art. I extended my concern about the “non-guaranteed” employment of labour-machine. The impact of cybernetics and information technology (Norbert Wiener) (McCarthy, 2017: 152), increased immaterial and digitally related forms of labour and I believe a crisis emerged about how to conceive and represent labour and its’ value.



Fig. 7. Beaton, C. (1940) *Royal Air Force navigator working at his chart table in a Vickers Wellington bomber*. Imperial War Museum. D 4738.



Fig. 8. Imperial War Museum, (2018) *Brief History of Drones*. RAF, MQ-9 Reaper, Waddington.

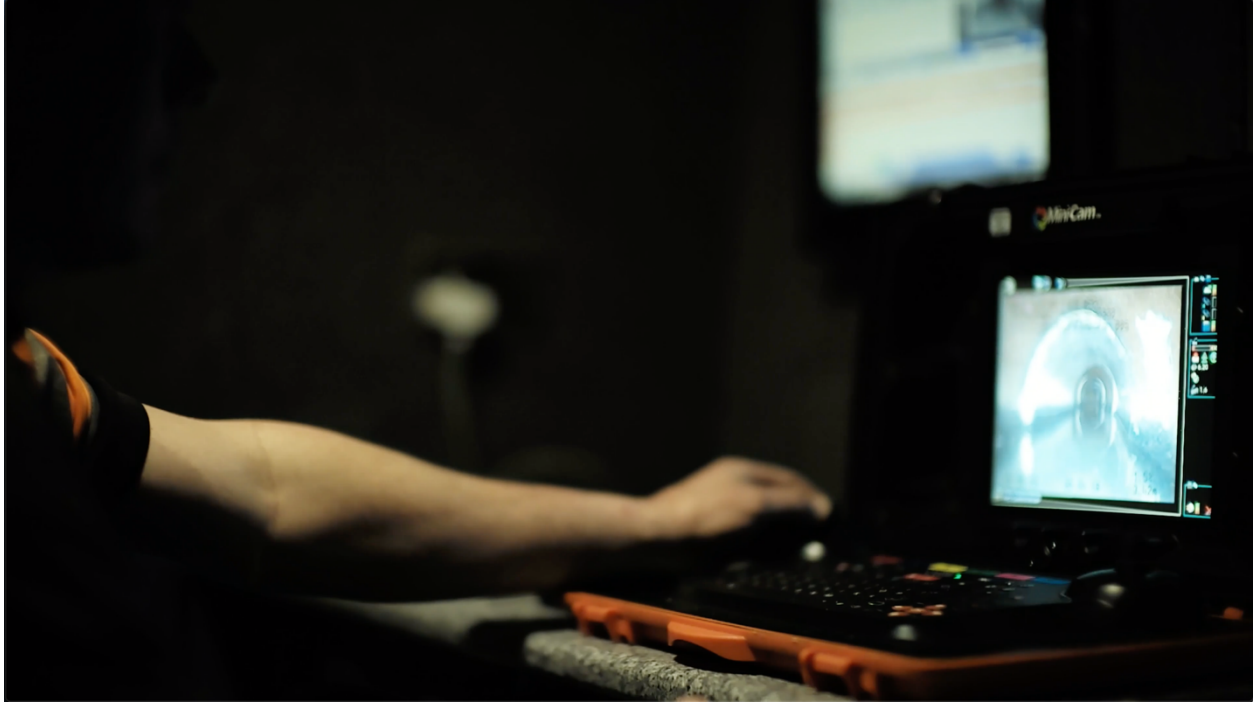


Fig. 9. Junnan Lusha. (2018) *02. Laboured Signs and Nocturnal Machines*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

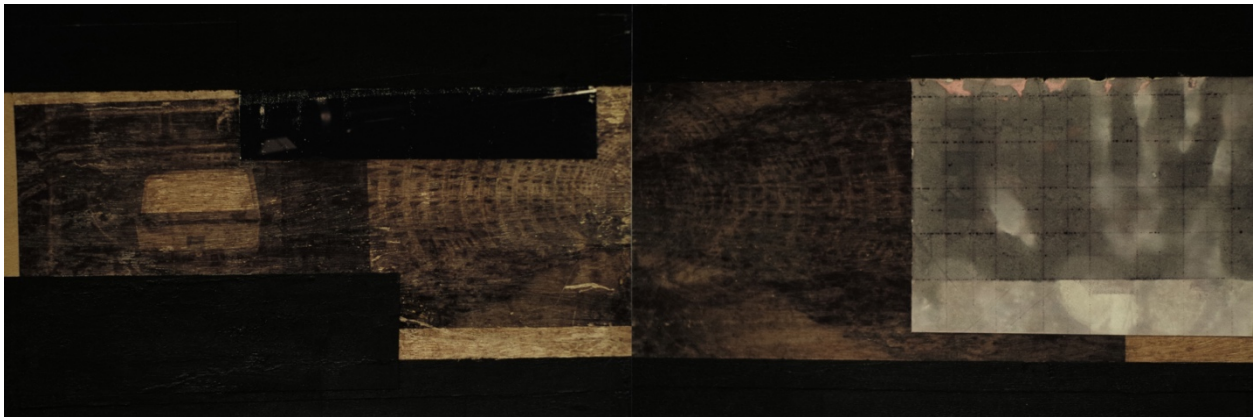


Fig. 10. Junnan Lusha, (2018) *Melancholic Subway Tunnel*. Collage images, Charing Cross Station, London.

In *02. Laboured Signs and Nocturnal Machines* (Fig. 9), I utilised many representations of labour-machine into the association of moving images, and therefore the collage work *Melancholic Subway Tunnel* (Fig.10) as a pre-editing of visual guide, created

by reprinting and drawing, in which the ink images act as a weird aesthetic, edited and composed into the digital form of moving images. In the electro-sonic materials, I re-created a core hauntological sound that referred to David Sylvian's gothic punk music *GHOSTS* (1982); I symbolically called my term of gothic audio "The Ache" of nocturnal labour in my video's sonic materials; a sonic sound that psychologically reflects the invisible condition of contemporary manual labour. Those materials systematically captured the "trembling reality" of current manual labour from spatial states to acoustic recordings of the workplace as "trembling space", in which the secret underground of Charing Cross Station is completely ruined, and the nocturnal labourer devoted to the technical inquiry into the rebuilding.

That the labour process has some characteristics of cybernetics is represented by the nocturnal workers of Thames Water and Site Vision Surveys. The illustration above demonstrates how computing and computer imaging has become integral to labour in post-industrial London as it has done elsewhere. This development indicates a shift in how we see labour from the image of a body doing labour to one collaborating and entangled cognitively with technology. Increasingly in the contradiction of post-Fordist labour, my dialogical set identified as that labour-machine was isolated and distinguished as a higher form of cybernetics. It was also recognised from the invisible labour of London; the nocturnal labourer, as interconnected by the digitally-automated machine, lived in the space of "complete dark" and "shaking movement" enigmatically, he was "only his body which inhabits the unstable employment of the labour process".

3. Surface and Sub-surface: Manual Labour Behind Images, Narratives and ANT of Latour

Through my interview with the labourers, as Section 1 and 2 then show how individual artistic practices operate to open up a space of critique of nocturnal labour, with its materiality suggested by my notion of ‘trembling space’ through a nexus of the labour-machine and the post-Fordist model of an economy. On the other hand, the work has serious implications for the representation of nocturnal labour and complicates the term ‘immaterial labour’, a term coined by Maurizio Lazzarato. Notably, Lazzarato’s work defined the term immaterial labour as *‘labour that produces the informational and cultural content of the commodity’* (Bilić, 2016). Therefore, I attempted to represent this social relation through the imagery of labour and narratives in my art videos. Particularly, the research has employed the concept of ANT by Bruno Latour (Latour, 2005: 142), and its function as an analytical strategy, that reforms the representation of manual labour for the notion of ‘trembling space’. In this section, the Actor-Network Theory (ANT) of Latour is used to analyse a connected discourse on the cognition of manual labour and space. Notably, the spatial experience of manual labour has two levels between the surface (the visible status of manual labour) and the sub-surface (the invisible status of manual labour).



Fig. 11. Vincent van Gogh. (1885) *Digger*. Drawing, black chalk on paper.



Fig 12. Junnan Lusha. (2018) *02. Laboured Signs and Nocturnal Machines*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.



Fig. 13. Junnan Lusha. (2018) *Labour and Cyberspace*. Collage images, London.

Labour Image

According to David Claerbout's visual method ('still video' and 'video stilled') in the video graphics moving pictures (Kim, 2016: 73-97), I developed the pensive image of human labour as a representational strategy in my notion of 'trembling space'. As regarded the afterthoughts of *01. A gesture of Sites* and *02. Laboured Signs and Nocturnal Machines*, in which visual materials systematically reformed a way of videoing, creating images for a social context of immaterial labour amongst the precarious movement of the post-Fordist economy. However, the fundamental inquiry of 'trembling space' needed to capture a subtext of labour images as the 'trembling reality' revealed within the nocturnal labour of London. In the audio-visual production of my images, the video technique of 'still video' and 'video stilled' simultaneously represented the photographic materials (worksites, machines and tools, etc.) and video-based drawings (the labourer's bodily motions animated by the wild lines, collages and the montage) that defined a hybrid texture of moving images as a shaking movement into the digital outcomes. That visual paradigm attempted to update an aesthetic language of the Gothic, even mystical and the need for place and identity in the 'dark ecology' of Capitalism. For instance, my flicker images

captured and deepen the contemporary labourer's loss and trauma, shaking and trembling, the imagery of which is contrasted with video graphics moving pictures. Van Gogh's drawings are a stilled analogue expression of analogue, manual labour conducted with sense of silent struggle (Fig. 11), this classic treatment could also be considered a previous expression of what I call a 'trembling reality' or labour image. And therefore can be considered as a comparative approach to my own. My own approach, however employs moving images and considers the properties of digital video in a self-reflexive manner.. In *02. Laboured Signs and Nocturnal Machines* (Fig. 12) and *Labour and Cyberspace* (Fig. 13), a mix of the moving images of Van Gogh's aesthetic of abstraction and the empathy of manual labour, the glitch images are able to capture a trembling moment in which the struggles of nocturnal labourer and post-Fordist digital labour become recognisable. Indeed, this visual strategy defines 'trembling reality' of manual labour as a crisis relationship between fully-automated machines, semi-skilled workers and spaces. These complex materials of moving images extended Van Gogh's visual method, in which his sharking lines attached the imagery of bodily motions of labourers, and therefore it captured the 'trembling reality' of manual labour through representation.

Based upon my field trips to London, manual labour is the social conjunction of image and space. For instance, the picture of *Digger* (Fig. 11) by Vincent Van Gogh is the connected visualisation. The drawing illustrates a spatial crisis for the image of manual labour. Different gestures have been significant for representations of manual labour, and this element is the spatial conjunction of manual workers and space. The drawings of Van

Gogh as historical material can improve the vision about the conjunction of the moral mechanism and manual labour.¹

In addition, the drawing of *Digger* by Van Gogh shows the historical experience of the labour image. This visual representation explores the memoirs of the political, psychological and moral sufferings in a “non-guaranteed” space of manual labour. On the other hand, my video-based approach (Canto One: Episodes 01, 02 and 03) has a vision for the future of manual labour imaged by Van Gogh’s dialectical response and a deep consideration in the ‘trembling reality’ of manual labour. In the post-Fordist economy, the impact of the technological economy has brought a crisis to the old experience of the working class, thereby representing contemporary workforce by immaterial labour and daily use of technology, that is an extension of singularity for the term manual labour.





Fig. 14. ABC News Channel. (2009) *Young Coal Mine Workers / Hidden America: Children of the Mountains PART 5/6*.

For instance, the ABC News channel published a documentary video *Young coal mine workers | Hidden America: Children of the Mountains* in 2009 (Fig. 14). The video displays the new status of the working-class experience in the worker's daily exhaustion. While night workers had held that the 'socially-necessary labour-time' associated with their products and was important they provided ongoing and exhausting imagery to a nexus of the semi-skilled labour and machines, as a means of expression which capital could

measure the value of commodities (Wright, 2005: 35). Thereby, my notion of ‘trembling space’ defined reality of labour-time as a ‘invisible material’ of capital within the exploitation of labour, that is partially hidden in the model of nocturnal labour. In the example of nightshift workers, employed using precarious contracts and terms of employment we can see the effects of deregulation, digital technology and how capital has transformed an idea of labour as part of its processes of accumulation (Bilić, 2016). This paradoxical reality constitutes a contemplation of labour-time in my videos (Canto Two: episodes 04, 05 and 06) (Fig. 15), in which some key cinematic footage and archival texts capture an idea about ‘capital of invisible acceleration’ proposed by philosopher Nick Land. Nick Land’s idea of accelerationism proposes a far more entangled notion of human and technology than previous critiques of capital, even advocating for a greater entanglement that would leave the human behind. This notion has informed my videos and the ways in which I have expressed the permeable relationship between bodies and technology and the nature of video production itself.



Junnan Lusha. (2018) *04. The Closure of Machine*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.



Junnan Lusha. (2018) *05. Tool-Users and Bodily Aches*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

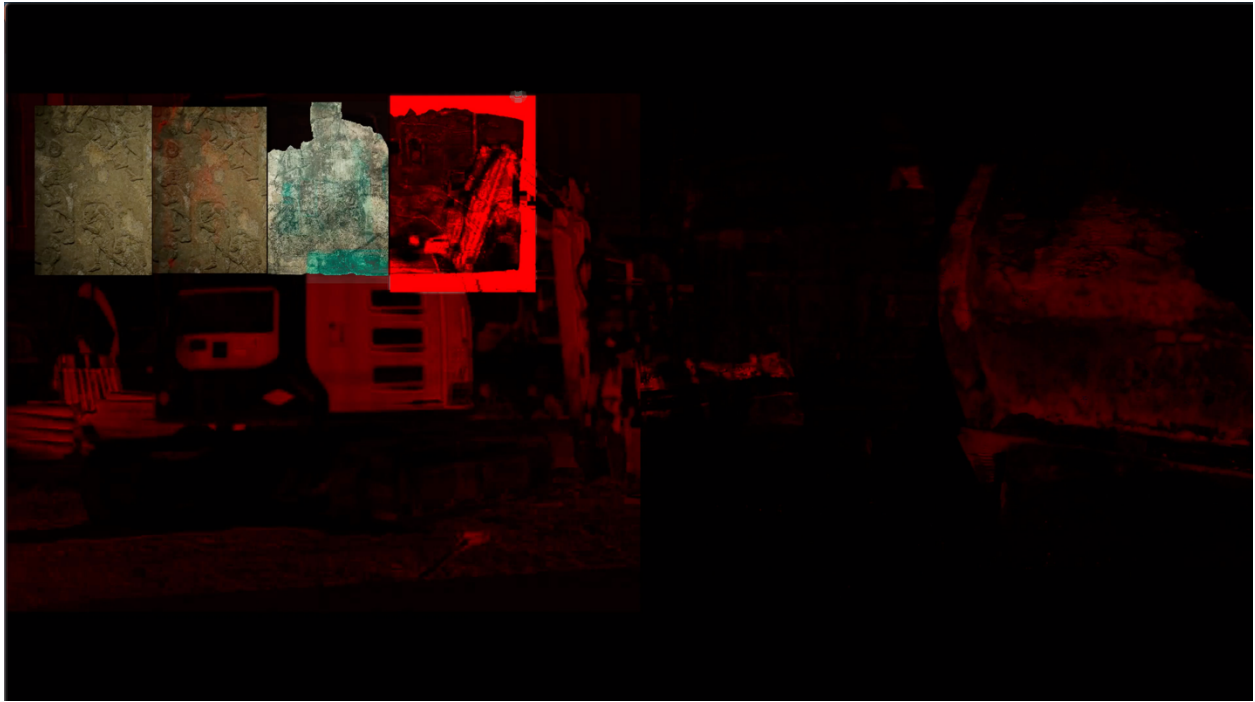


Fig. 15. Junnan Lusha. (2018) 06. *The Suffering Voice of Nocturnal Labour*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

Moreover, technically, my documentary footage practices manually edited analogue materials of nocturnal labour, in which a way of flicker images referred to video's medium-specific components as imagery of experimental cinema for a critical analysis of current labour images. While my videos (Canto Two: episodes 04, 05 and 06) attempted to employ those authentic footages (*Young coal mine workers*), such as an interview with underground workers of nocturnal labour, who perform such work commonly found in highly casualised, precarious and exploited circumstances in the 'trembling reality' of manual labour. A question that I used during my interviews with night workers highlights the stressed nature of the work. I ask: "*What is the best part of this job?*". Responses indicate the stressful, unstable and precarious and sometimes ill making nature of the work.

The hidden (sub surface), stressful conditions of labour are typically accompanied by a fascination with the advanced and highly capitalised technology that accompanies their precarious labour. This key message is able to capture the ‘trembling materials’ of labour images as my notion of ‘trembling space’. As Martin Kohout’s the cinematic video *Slides* (2017) (Fig. 16), its digital materiality represented a fundamental form of images in a technic nocturnal labour, sleeping patterns, algorithms, daily use of technology and our sensual and mental response. Kohout’s video-based approach and the artistic project *Night Shifts* recreated an enigmatic and mystical characteristic in the current issues of manual labour, in which his visual materials approached even the night worker's personality within the technological device and a crisis of labour-machine represented by fictional imagery. Thus, my video graphics moving images referred to Kohout’s visual expression that simultaneously created a fictional method within the Sci-Fi narratives, as another perspective of knowledge of which captured with the ‘trembling reality’ of current manual labour in London.



Fig. 16. Martin Kohout. (2017) *Slides*. HD, colour, sound, 22:30 minutes, Berlin, EXILE, Germany.

Surface

According to the description of Merleau-Ponty (1968: 112), ‘*difficult experiences constituted the state of labour in the actual world*’. If this narrative is a common reality in the post-modern city and the impact of technology, then the essence or principle of manual labour is a spectacle. Many workers, as depicted in the video, are day-contract labourers, which is a common role for workers in London. If this role represents the challenges of nocturnal labour, then it has resulted in the old experience of manual labour and the impact of artificial technology. Mark Fisher (2018: 461) has quoted the book *Non-Stop Inertia* by Ivor Southwood: ‘*ten minutes is a luxury the day-labourer cannot afford*’ (2011: 72). This situation is the common reality based upon my night field trips, which reveal the anxious state of manual labourers at night. Therefore, the reality is that nocturnal labour consists of limited rather than extended hours, psychological stresses and personal financial burden.

Thus, the reality of those conditions constitutes the invisible state of manual labour in the nocturnal work. For further research, the high stress experienced by a day-labourer is an extreme example of manual labour that could be connected to the sense of ‘fear and pity’ (Adorno, 2018: 146, 147, 148). Certainly, such stress is a difficult experience and part of the cruelty of life in the reality of manual labour. During the videoing stages, visual outputs led to the temporal and local spatial association of manual labour. Those conditions provide information about the tension between the bodies of day-labourers and machines. Antonin Artaud's tragic description is mentioned, which states, “*the body [is] never an organism, it is all by itself as a machine*” (Deleuze and Guattari, 2018: 20). This poetic narrative reveals the reality of the post-modern industry: that is, manual workers without technology, will become a neglected object in the post-industrial service economy.



Fig. 17. Joris Ivens. (1933) *New Earth*. Video, black and white, sound, 29 minutes, the Netherlands.

For instance, the videos *Song of Heroes* (1933) and *New Earth* (1933) by Joris Ivens describe the old experience of manual workers in the USSR and the Netherlands. Both videos depict a difficult experience involving the physical agony of manual labour and

machines (Fig. 17). The manual labourers in both videos represent a political dialogue between Marxism, the positive solidarity and the political definition of labour. Particularly, the stirring music of Hanns Eisler highlights the sense of empathy in the solidarity of manual labour. However, the two videos of Ivens only provide a historical and political picture of the particular power of humanity (Read, 2015) in the view of socialist economies, but the videos lack an ethical perspective.



Fig. 18. Joris Ivens. (1932) *Song of Heroes*. Video, black and white, sound, 50 minutes, USSR.

Song of Heroes (1933) shows the reality of a political meditation. Ivens recorded thousands of manual workers who laboured as imprisoned Kulaks (a type of Russian peasant) exhibiting the positive solidarity of manual labour in inhumane conditions. A cruel fact is that Kulaks were class enemies of the poorer peasants during the dark history of the USSR. However, the social status of manual labourers is only vaguely represented in this video (Fig. 18). Similarly, *New Earth* (1933) shows the positive solidarity of manual labour rather than exposing the difficult experience of the labour condition. The great infrastructure project is the only thing that expresses cognitive labour. The two videos are

satisfactory materials that enhance the importance of focussing on the ethical matter about the difficult condition of contemporary manual labour in London.

The blog '*Notes Towards a Theory of Solidarity*' (2018) by Jeremy Gilbert helpfully highlights a crisis in an ethical matter about the labour solidarity and labour itself. For instance, the positive solidarity of manual labour could lead to an extensive relationship between the worker bodies, labour status and technology in London. However, in a post-Fordist world, the experience of contemporary manual labour is continuously influenced by the technologised economies of capitalism in London. Notably, the psychological levels of contemporary manual labourers are constructed from the relationship between anxiety, depression and hopelessness. These conditions generate difficult experiences for a manual working class. Therefore, the post-Fordist economy employs the use of technology that leads the casualisation of labour and then casualised labour and labourers find it harder to unionise. This social factor is the status of contemporary manual labour (Fisher, 2018: 463). Thus, the difficult conditions of a day labourer represent fragmented communities and experiences of labour, which makes attaining a sense of solidarity in London difficult for a manual working-class person.



Fig. 19. Sergei Eisenstein. (1925) *Strike*. Video, black and white, sound, 88 minutes, USSR.



Fig. 20. Pedro Pinho. (2017) *The Nothing Factory*. Digital video, colour, sound, 177 minutes, Portuguese.

Furthermore, the video *Strike* (1925) (Fig. 19) by Sergei Eisenstein and the drama video *The Nothing Factory* (2017) (Fig. 20) by Pedro Pinho provide a political connection between the innovation of a factory and the strike action of manual workers. The two videos have expressed a common theme about the status of manual labour. The two directors aimed to depict a spatial experience for the manual working class and the cognition of manual labour in different industrial economics. The discourse, ‘*Abandon Hope (Summer is Coming)*’ (2018: 580) by Mark Fisher analysed the same theme about the impact of technology that constituted the working-class structure and experiences of contemporary labour. In the video, London generates different conditions for manual labour, in which a sense of solidarity links the competition between the old experience of manual labour and the new experience of manual labour. Notably, the spatial experience of nocturnal labourers is a new experience that describes particular anxiety about technology, economy and status in the UK.

Sub-Surface

The invisible status of manual labour, as shown in the video, are a visual sign, which represents a haunted relationship between real materials and non-narrative materials in the narrative. Peter Osborne clarified this narrative as a fictional aspect of the documentary (Osborne, 2018: 152). For instance, the affection-image of Deleuze (Osborne, 2013: 149, 150) could express the nocturnal status of manual labour. Specifically, temporality and locality have constructed the suffering image of manual labourers. For the artistic output, I have simplified the cognition about the solidarity of manual labour as an affective image

in my video. The particular instance is the animated video *Shadow Procession* (1999) by William Kentridge. It created a type of labour sign that is a technique wherein animated puppets move frame by frame under the camera. The shadow of manual labourers constructs a visual tension between the political and aesthetic in the public understanding of labour (Kentridge, 2014: 8, 9). Therefore, the suffering experience of manual labour creates a ‘power-quality’ of images (Deleuze, 1986: 109), which is a useful narrative in the representation of manual labour.

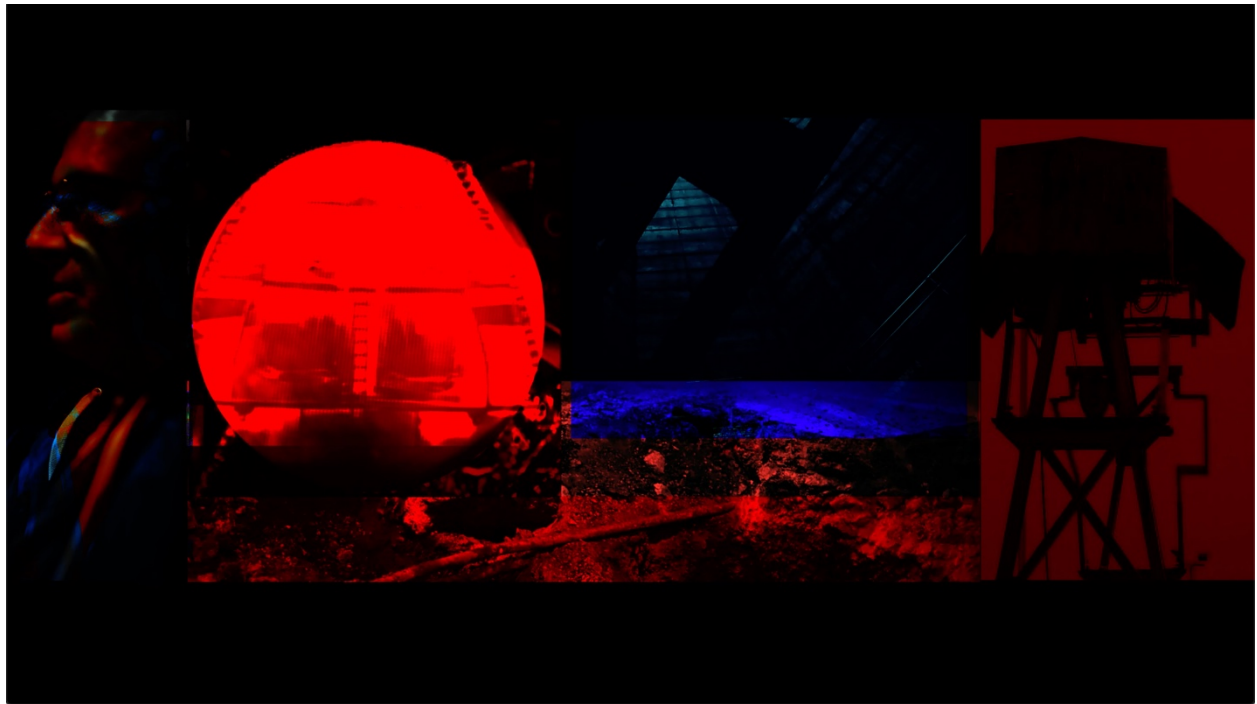


Fig. 21. Junnan Lusha. (2018) *05. Tool-Users and Bodily Aches*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

In my video *05. Tool-Users and Bodily Aches* (Fig. 21), the affective image of manual labour is the hidden misery of contemporary labour, which this image underlines in the post-industrial technologies as the representation of manual labour and economy

(Osborne, 2013: 154). Therefore, those conditions have created a psychological dialogue for the nocturnal labourer when the spatial experience of manual labour is a state of constant anxiety. I created a spatial association between a manual working class and a crisis of a post-Fordist world in this video. Particularly, the post-industrial and technologised economies caused a change in the definition of labour. For instance, the spatial experience of manual labour (nocturnal labour) provides an essence of contemporary labour to the public domain. This cognition of manual labour may have shifted from a Marxist definition to something else. Marx (1990: 131, 367) describes the definition of labour with three factors: first, labour is the personal activities of human. Second, the subject of labour is the production of the thing. Third, the instrument of labour is the function of tools. However, these factors lack a spatial representation of labour in the definition. Thus, a crisis of manual labour might involve a spatial representation of absence in contemporary labour. Therefore, anxiety, suffering and bodily aches construct a spatial experience of manual labour given the impact of technology.

Narratives

The fictional editing as a way of Sci-Fi narratives at Philip. K. Dick's work *Do Androids Dream of Electric Sheep?* (2008) And (Turner, 2017), an ontology of human labour and with its futuristic, frustration and even as slaves manifested by the over-production of capital. As technic makes human labour (physical, semi-skilled labour) superfluous, and a higher digitally-automatised paradigm destroys both economies and unbans regeneration in the post-industrial world. A magic realism of narratives produced

by a fetishism of post-Fordist labour, and therefore nocturnal labour exposes the fondly held delusions that discussing these contents of a Sci-Fi narrative by Philip. K. Dick in *03. Haunting* and *10. Antigone and Labour* (Fig. 22). Two moving images contextualised by the ‘techno-economic paradigm’ (regime of accumulation) and ‘long cycle’ of labour time, that two characteristics of ‘trembling space’ dramatically represented by the speed motion of flicker images and visual, non-linear editing. At the same time, Lazzarato’s immaterial labour as an unrecognised and unestablished imagery for the ‘trembling reality’ of digital labour, in between manual labour and machine, social and technology framed by the contemporary model of Capitalism (post-Fordism). However, this reality could not be understood as the distinctive characteristics in the current manual labour of London. Therefore, my videos, Canto Three: episodes 07, 08 and 09 (Fig. 23) attempt to capture an abstraction and with its trembling, enigmatic and eschatological vision for the ‘trembling reality’ of nocturnal labour.

On the other hand, the fictional editing approaches to a narrative of digital labour that confronts an authentic competition of technology about the nocturnal labourer’s concerned future within a potential elimination, who does not fit increasingly in the globally competitive manual labour market. In this competition, and slowly, the nocturnal labourer realised a Sci-Fi narrative of technic as a ‘recognisable phantom’, that haunted by a ‘long wave’ or ‘unstable signal’ within the daily use of technology. As well as a tension between the nocturnal labour and the technic, constantly accelerated by the organism of labour-machine, and therefore its characteristics of technology embodied the ‘trembling reality’ of current manual labour through its magical, surrealist and even gloomy. In *08.*

Blue Signals, Jay and Oliver and *09. The Labouring of Cyberspace*, a way of fictional editing represented an over-production of loops through repetitive, ‘semi-skilled labour’ that two nocturnal labourers tracked and scanned the spatial data where the city maps have updated for Google’s software. This work process fundamentally slaved by the technic, and mentally, a morphological notion of narrative represented technological occultism in the post-Fordist Capitalism. While the nocturnal labourers engaged in the production of spatial, digital and even virtual through a high technological device, their identity almost approached a ‘postmodern shaman’ that invoked a ‘reality check’ for the hegemony of immaterial labour. Indeed, I think this then created a ‘dark Anthropocene’ and a futuristic model of Sci-Fi narrative in a competitive relationship between manual labour and technic. My artistic videos as well as even attempt to claim that model is the ‘trembling reality’ alongside with nocturnal labour.



Junnan Lusha. (2018) *03. Haunting*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.



Fig. 22. Junnan Lusha. (2018) *10. Antigone and Labour*. HD Video Stills, colour, sound, moving images, 100 minutes (10 episodes), London.



Junnan Lusha. (2018) *07. Melancholy and Labour*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.



Junnan Lusha. (2018) *08. Blue Signals, Jay and Oliver*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

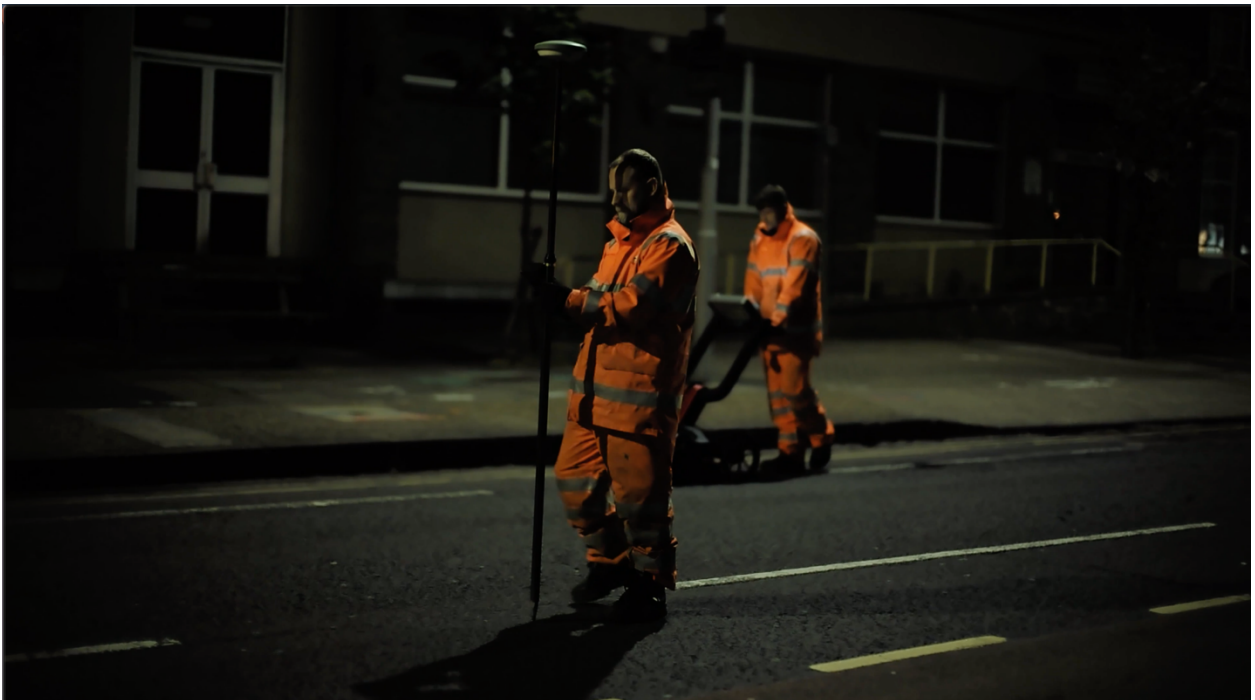


Fig. 23. Junnan Lusha. (2018) *09. The Labouring of Cyberspace*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.



Fig. 24. Huang Xiang, Xu Ruotao, and J.P. Sniadecki. (2013) *Yumen*. HD, colour, sound, 64 minutes.

In the different territory of the global, the ‘trembling reality’ of current manual labour even more simply creates a clear model and with it a ‘dark vision’ in the artistic video *Yumen* (2013) by Huang Xiang, Xu Ruotao, and J.P. Sniadecki. In the city of Yumen, three artists sublimate a centralised rule, but it is an ugly delusion, that is the imagery of Chinese fetishism within post-Fordist reality, those who perform such non-skilled workers in highly unemployed, limited and ignored circumstances in a lower economic city. As a kind of artistic expression, a bold imagery made a ‘living sculpture’ of manual labourer and with its shaking, trembling and struggling in the video, that somatically represented a ‘living ghost’, who sacrificed all-consuming production to a ‘invisible factory’ (in fact, that embodies regimes, technic and capital) (Fig. 24). Therefore, slow motion pictures and

artist's bodily performance attached a parallel, non-linear narrative and it attempted to establish a contemplation for the labourer's self-reflexed inquiry in an isolated state. In this artistic video, the Sci-Fi imagery of which contrasted with my moving images 09. *The Labouring of Cyberspace*, and therefore I created different imagery of 'living ghost', and it's trembling, unstable and even a spatial crisis within post-Fordist work that accelerated by authentic materials of nocturnal labour but a way of Sci-Fi narratives.





Fig. 25. Ben Russell. (2017) *Good Luck*. DCP, colour, sound, 143 minutes, Serbian and Saramaccan with English subtitles, France and Germany.

In another reference to existing materials, the video, *Good Luck* (2017) by Ben Russell portrays a valuable vision for the ‘trembling reality’ of current manual labour in Serbia and Suriname (Fig. 25). This video describes a ‘complete dark vision’ of underground mine workers, in which Russell's fictional editing sets up an open space for the horrific contents of conversation, metaphors and interviews of manual labourers. As their radical employment contract basically engaged with the agency over 30 years, which has stable incomes but completely as a ‘living ghost’ in the sub-surface of city. While this reality relates to the notion of immaterial labour, Russell’s soliloquy (scenario analysis) as a representational strategy, in which a situationist image, and slowly, videomaker created a psycho-geographic map within between manual labourers, technology and space. As the fictional editing in this video, Ben Russell attempts to seek an unbalance between authentic materials of footages and the artistic approach. A narrow space, the imagery of labour-

machine and labourer face are shifted by slow motion pictures. That is video-based editing but reveals the ‘trembling reality’ of current manual labour in the essayistic video. Therefore, I refer to this situationist image of Ben Russell and its video-based montage, such as the manual labour, explores how the properties of digital technologies in the production of the labour process. That fictional editing is able to capture the feature of ‘trembling reality’ as the digital, nocturnal labourer's nonlinear, multidirectional navigation of data, simulation, and layering, restructure the imagery of current manual labour in my visual works of ‘trembling space’.

ANT of Latour (images and narratives)

In the model of theoretical scope, the thesis applies to the Actor-Network Theory (ANT) associated with Bruno Latour. The ANT of Bruno Latour is a method of narrative at this stage of research. Latour (2005: 142) verified that this method describes space and connects to a research object. Latour's ANT is a methodological terminology that illustrates a social relationship between the non-human objects and human entities. However, the Latourian ANT fails to believe that humans are privileged as ‘actors’ however, he believes that they are perceived as ‘objects’ in the society. As the fundamental function of ANT highlights the association of actors instead of the acts performed by them which are contextualized by a Durkheimian, taken for granted within the social domain (see Latour, 1996, 1999, 2005) (Yang, 2016: 11).

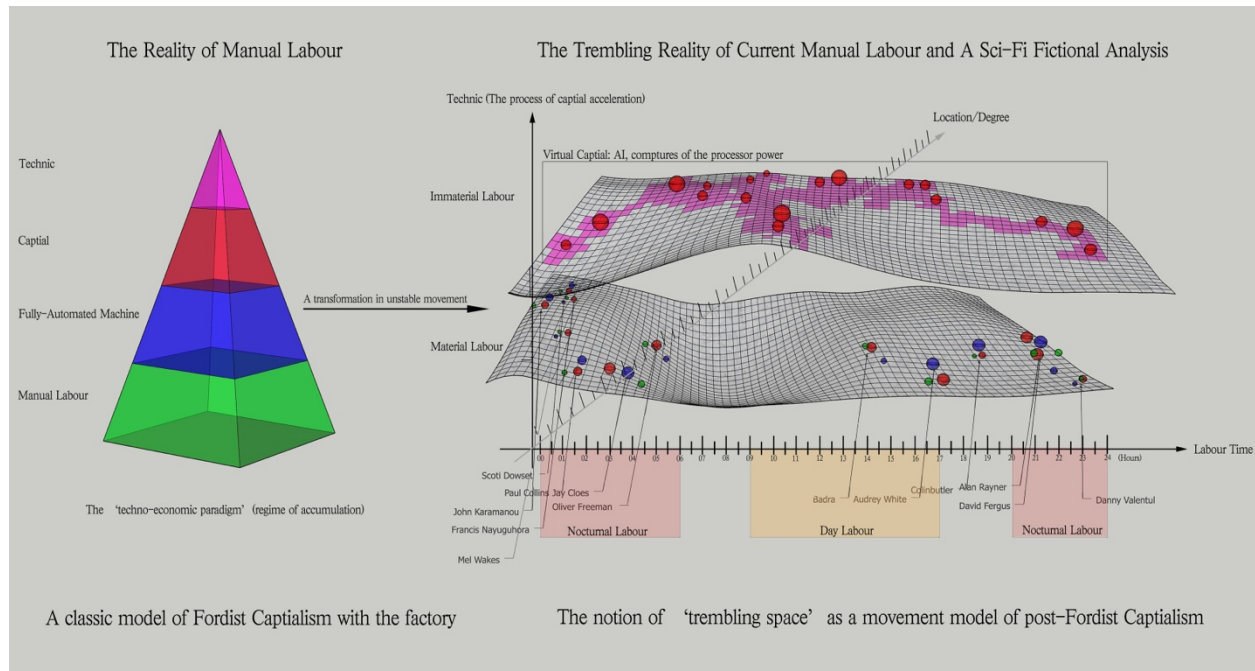


Fig. 26. Junnar Lusha. (2019) *Logics, Models Within the Notion of Trembling Space*. 3D vision and data analysis in the trembling reality of current manual labour.

The ANT of Latour is considered as an abstract social theory, and the theoretical paradigm develops a visual model that enables actors to become a useful tool in the representational strategy. For the comprehension of ANT of Latour, current manual labourers are considered as 'fundamental objects', which create a classic model of Fordist Capitalism within a visible factory or a social relation. Therefore, technology, machine and manual labour can construct an integral reality for the term human labour through the 'capital of accumulation'. It is considered as a model of acceleration that is demonstrated as a spinal column for the 'techno-economic' paradigm, as shown in Figure. 26. However, the reality of manual labour has a hierarchical system, in which technology has emerged in the form of the hegemony of extension for capital. Therefore, this integral reality is torn by an 'unstable movement' of tension. The video-based practices are found

to systematically define stress as a root of Sci-Fi narratives, whereby it creates a comparative model of space in between immaterial labour and material labour. Moreover, the ‘trembling reality’ of current manual work and its fictional vision unfold a 3D virtual map for the invisible, spatial and horizontal network by three coordinate systems (technic, location and labour time). In the construal diagram, a visual, digital and complex network simulates the development of current manual labour for the coming future. In addition, an unrecognized crisis reveals a distinctive disparity in the capital surface and sub-surfaces, especially as the production of immaterial labour, which is measured by the process of capital acceleration. A tension of current manual labour and labour time both accumulated by a night mode of spatially fragmented and emotionally solitude work reside in the degree of material labour.

In the background of figure 26, an extended model of ANT of Latour is defined by images and narratives. Moreover, its function is captured through an ‘increasingly-growing zone’, which is referred to as the duration of nocturnal labour. Through the interviews of nocturnal labourers and data analysis, it is analysed that the ‘trembling reality’ in this zone and the labour time of nightshifts certainly increases the extension of the working territory. Even the abstract value of nightshifts grows as the dependence on the immaterial labour (the spread of network forms), in the form of an economic measure. In the analysis of previous videos, the research method has been utilised to prove the stressful relationship between manual labour and industrial cities. For instance, Yumen (dead space) and London (growth space) are two different states, but the similar psychological experiences of labour form a connection between the two areas. In this

association, the living conditions are constituted by the labour image along with political narratives and social pressures. This status displays a crisis not only for manual labour but also explains the notion of ‘trembling space’.

Following this trajectory, the actor-network theory (ANT) of Latour reforms the question in this research and shrinks the scope of the study. The theory makes the direction of the whole research more prominent in London's manual labour and its visual narrative. According to the interview materials of night labour, the narrative of manual labour and London reveal a tension at night. Tension can produce a "trembling space" and explains the technological development of industrial cities. The tension leads towards living pressure of workers in the visual outcomes, especially as a logic map of moving images developed through Latour's ANT (Fig. 27).

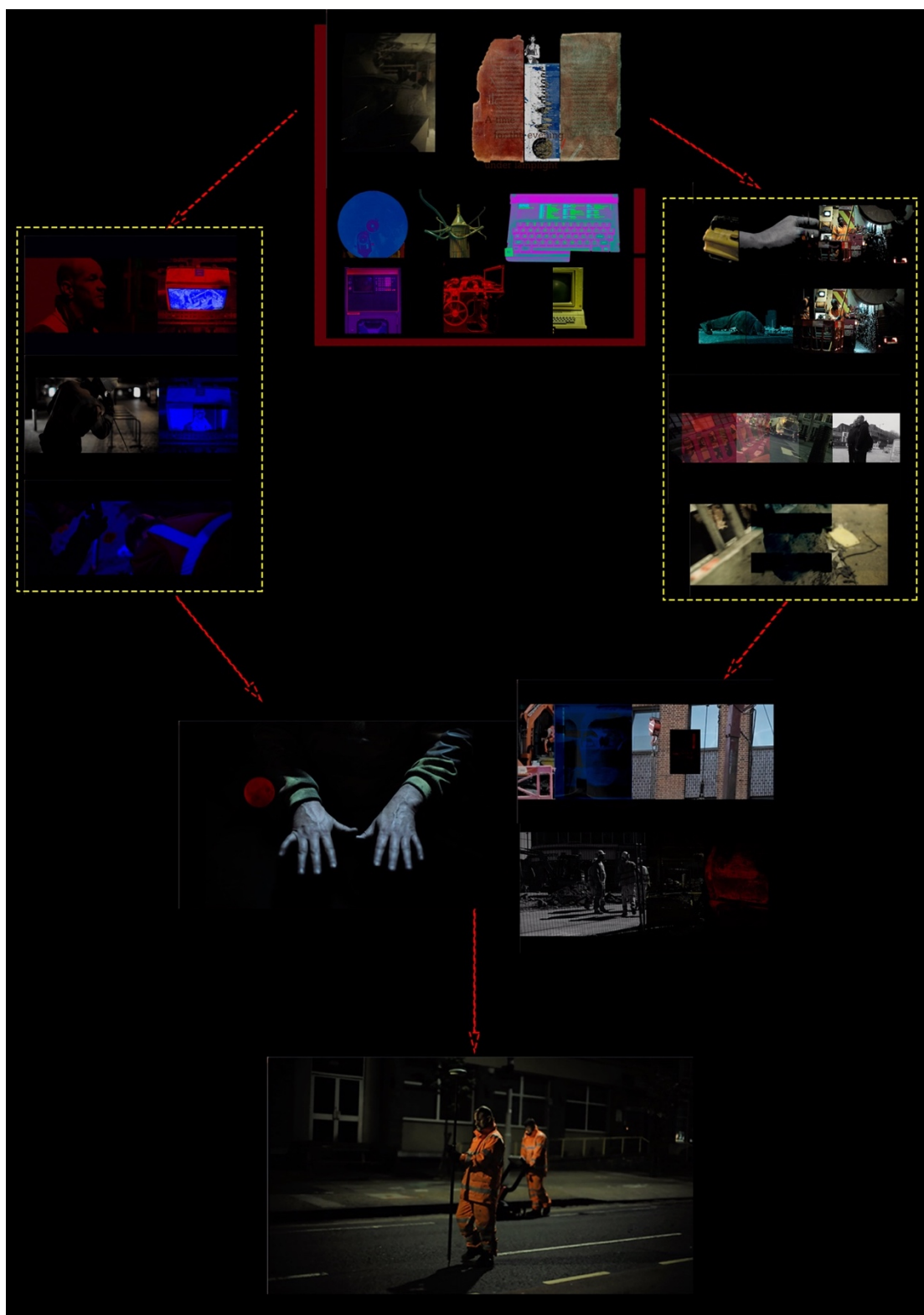


Fig. 27. Junnan Lusha. (2019) *A Hidden Logic Behind Images and Narratives*.

Practically, the space of labour, as well as the visual expression of current manual labour, constitute the Actor-Network Theory (ANT) of Latour in the textural elements of the video. The notion of 'trembling space' as a representational strategy contributes to the visual network of current manual labour through images and Sci-Fi narratives. Therefore, a video-based practice reflects the current manual labour of attitude towards the notion of trembling space as a "dot" in the network (clip, tools, conflicts, etc.).

The representation of current manual labour must associate with the labour events, workers, and workspaces. These objects could analyse the function of the association. Such space and expression represent a connection between artistic output and the public perception of labour. In artistic practice, the artistic output is the result of cognitive labour. In addition, it expresses the spatial network of objects (such as the behaviour of labour, mental stress, and personal stories). The research utilises this theory to establish a public connection between contemporary manual labour and the real experience of space. In particular, those videos correspond to ANT theory in the story of manual labour. Moreover, the experience of the working class can be the author of artistic expression. The "authorship" is the protagonist of a visual script, exposing the tragic image of the labourer towards the public. Thereby, the Actor-Network Theory (ANT) of Latour is also an interactive method to help the public in enhancing the awareness of personal narrative in the social network of labour. The visual representation of labour focusses on the dialogue between the urban environment, workers, and workspaces in the impression of the public.

4. Melancholy Landscape: Nocturnal Photography of London

Following the discussion in Section 3, the research aims to analyse nocturnal photography in order to provide a better understanding of the topic. The method probes the representation of manual labour in both visual and spatial senses. The nocturnal photography is a recording manner, and close-up photography examines the status of manual labour in London. This approach could ascertain the tension between nocturnal labour and space.

A Source in the Representation of Labour

In the social context of manual labour, psychological suffering (such as stress and depression) affects the nocturnal labourers at night. The nocturnal status of manual labour demonstrates a hidden association², which reflects the autonomy of labour itself in the spatial-network relationship between the post-industrial service economy, the different types of machines, and the nocturnal condition of labour-space. The hidden association is an aesthetic representation of manual labour that probes the social context of manual labour at the mental level. For example, Theodor W. Adorno (2018: 181) said, ‘*a dynamic social context [...] into which the web of socialization is woven in the fundamental aesthetic reactions*’. In a photographic sense, the social context of manual labour is an immaterial object, whereby it needs to be scrutinised by close-up photography. Such a method can identify the hidden association of labour from the intersections of social lines.

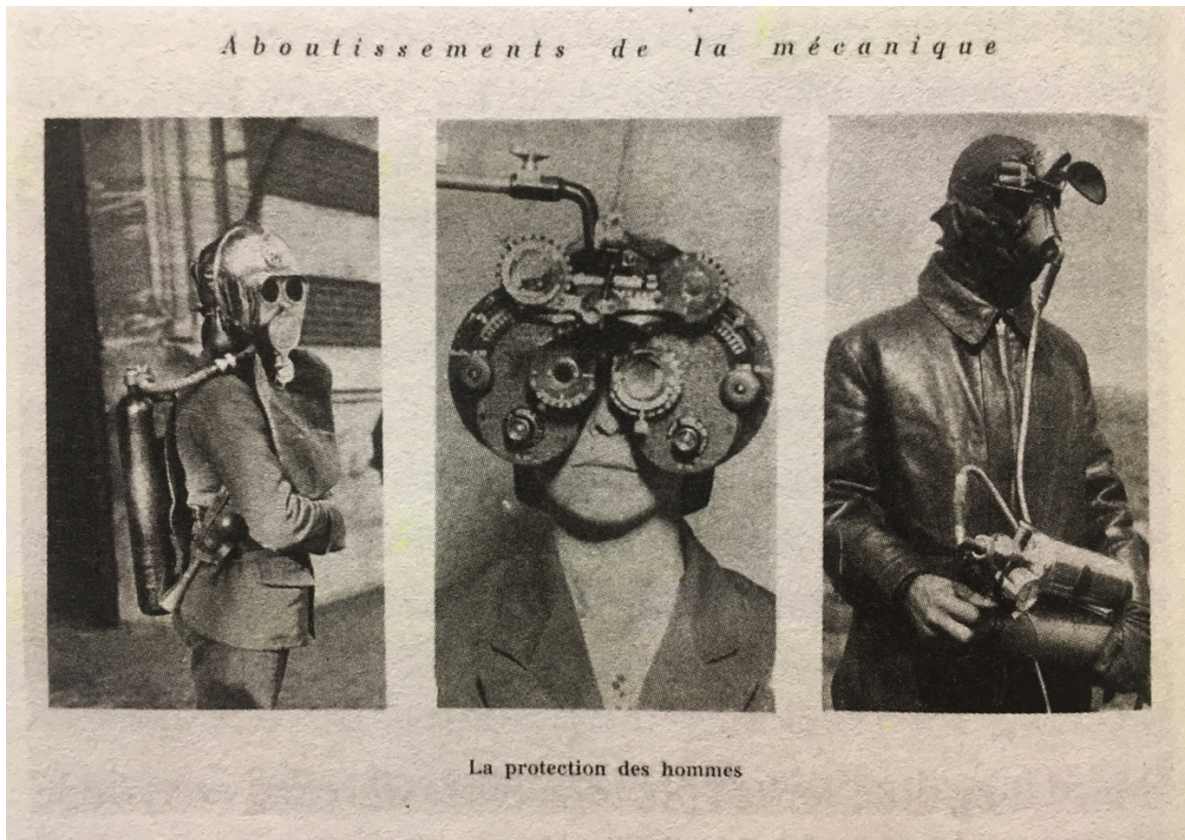
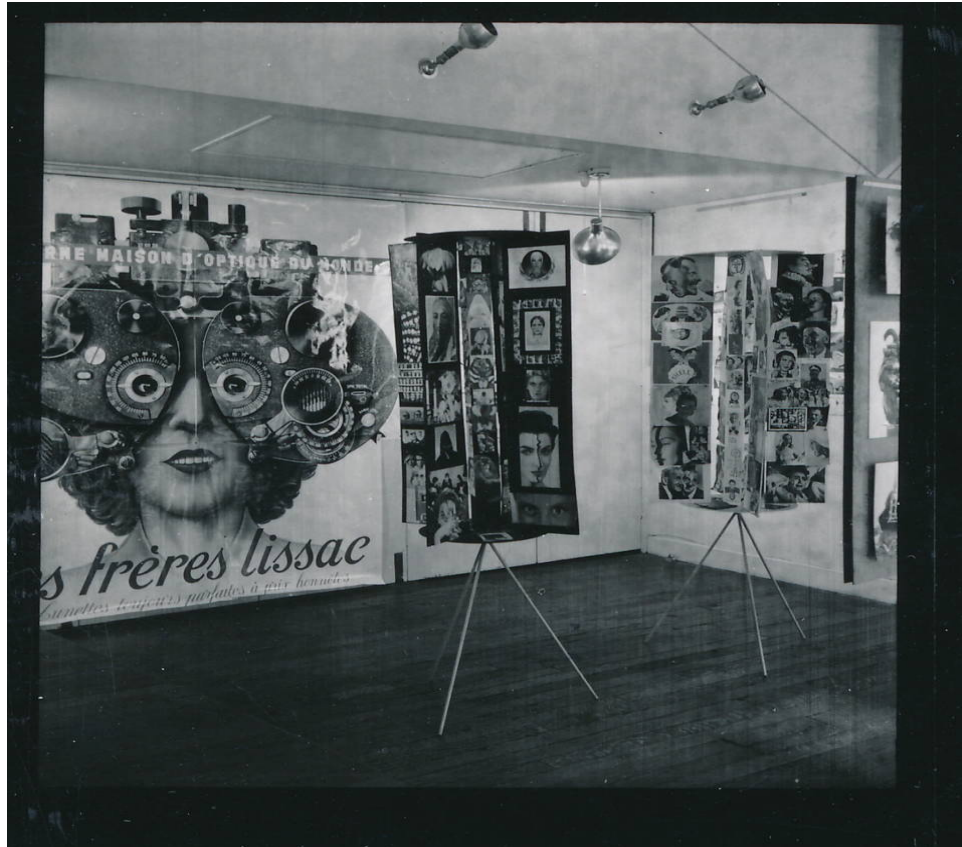


Fig. 28. *Achievement of Mechanics* published in *Variétés* (15 January 1930)



DANS CETTE MAISON UNIQUE AU MONDE
 ouverte de 8 h. 30 à 19 h. sans interruption et le lundi après-midi

VOUS TROUVEREZ

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- Des opticiens-spécialistes munis d'un outillage perfectionné qui prendront tout le temps que nécessitera votre cas.
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 ● Service spécial Assurés Sociaux

PARIS LYON BORDEAUX TOULOUSE ST-ÉTIENNE

Fig. 29. Lee Miller. (1953) *Wonder and Horror of the Human Head*, Institute of Contemporary Arts, London; Advertisement for *Les Frères Lissac*, c.1955.

In post-industrial aesthetics, surrealism is a typical visual form that represents the aesthetic of cultures induced with technology within the social context of manual labour. For instance, the French journal *Bifur* and the Belgian *Variétés* discuss the relationship between surrealist aesthetics and post-industrial landscape. *Variétés* has used many surrealist photographs that spotlighted the new technological tools of workers and the area of body protection (Achievement of Mechanics, published in *Variétés* 15 January 1930) (Benjamin, 2015: 14). The horror-struck masks (I term the technological mask as the horror mask) (visible in Fig. 28) are a representation of surrealism which, by the impact of technologized aesthetics, has changed the image of labour after World War I. The archive exhibition *The Wonder and Horror of the Human Head* (1953) of Lee Miller utilises horror-struck masks to show the difference between cognitive labour and artistic outputs (Fig. 29). These masks reveal a conversation of public aesthetics between the objects of manual labour and the impact of technologized cultures. Hence, this spatial dialogue approaches the hidden association in the social representation of labour.

In the level of labour-space, *La lumière déconcertante* (1926) (Fig. 30) of E.L.T. Mesens creates an image of posthuman in a post-industrial city. Such an image displays a crisis that provides a comparison of the horror-struck mask with the post-modern city and manual labour. The photography works, including *Electric Plant* (1928) and *Advertising Study for Paul Poiret* (1926) by Germaine Krull built a connected image of psychology, in which the artistic representation constituted the social context of manual labour between female consciousness and post-industrial cities (Fig. 31). Through these aesthetic objects, this research realised the post-industrial notion of technologized

economics that has resulted in a spatial crisis in the representation of manual labour. Hence, photography captures a new aspect of the phenomenological source (Benjamin, 2015: 55).³, which are referred to as social status of manual labour.



Fig. 30. E.L.T. Mesens. (1926) *La lumière déconcertante*, Estate of ELT Mesens, courtesy
ATLAS Gallery



Germaine Krull. (1928) *Electric plant, Issy les Moulineaux*, Gelatin Silver Print 22.6 x 16.6 cm,
Amsab- Institute of Social History, Ghent © Germaine Krull Estate, Museum Folkwang, Essen.



Fig. 31. Germaine Krull. (1926) *Advertising Study for Paul Poiret*, Gelatin Silver Print Purchase through the patronage of Yves Rocher, 2011. Former collection Bouqueret Christian. Centre Pompidou, Paris. National Museum of Modern Art Industrial Design Centre © Germaine Krull Estate, Museum Folkwang, Essen Photo: © Centre Pompidou MNAM-CCI, Dist. RMN Georges Meguerditchian.

The Ethical Narrative of Nocturnal Photography

Nocturnal photography is considered as a variation of a cinematic narrative. The psychology of manual labour and artistic intention, in which social context of manual labour and cultures are influenced with technology and have shaped public understandings of authorship in the representation of nocturnal labourers (Brooker, 2017: 23). The photography of labour image is a social narrative. It probes the suffering state of manual labour and the stress on the ethical perspectives. Nocturnal photography reveals the ethical issues about the crisis of manual labour, which requires the public to seek understanding of the tension between night time understanding of manual labour and rapid technological developments. As an approach of observation, it identifies a photographic dialogue between manual labourers, derelicts and the city. Nevertheless, manual workers provide services as a part of the broad post-industrial service economy in London.

With the development of society, the living situation of manual labours has become a surrealist reality (Sontag, 2008: 54). Notably, the hidden experience of nocturnal labour could be the real material of manual labour, during which public understandings of labour recognises the image of manual workers in an anxious state. Thus, the living situation of manual labour can be described as a ‘trembling space’ of manual workers, which represent the real experience of manual labour. It is believed that the spatial experience of manual labour has been decided by the post-industrial reality of technology and social economics in London. The contemporary manual labour is also

observed as the existence of both real material terms as well as in dream-like nocturnal space, which is observed to be parallel with the surreal.

For instance, the modern structures of class association may highlight the manual labourers and derelicts, which shapes the individual authorship of labour in the post-modern era of the city (Fig. 32). Manual labourers and derelicts, which are referred as people who live on the streets; costumes, body gestures, tools and activity areas, are the objects that connect the intersection of social lines, where the social reality reassembles the stress images of the different statuses in the public space. This reality is a social web of labour that connects visual information of every single object in documentary photography. The hidden materiality of manual labour conveys a melancholy space, where manual workers can interact with other social actors (such as the participants of a different class) in London.





Fig. 32. Junnan Lusha. (2018) *Nocturnal Labour*. Digital photography, London.

A Space of Nocturnal Photography

In the space of nocturnal photography, nocturnal workers and the machines construct a social web of contemporary labour. As the Actor-Network Theory (ANT) of Latour, the social web of contemporary labour displays the spatial crisis of manual workers that is a matter of temporality. Accordingly, the focal points of nocturnal photography constitute a visual network, which could connect the temporary labour-space. In close-up photography, the camera has digitally reassembled the living image of manual labour to define contemporary labour under the impact of a technologised city. In this sense, a time-space of labour was established by time-lapse photography.⁴ This cinematography, as a good technique for the representation of nocturnal working sites, can create a sense of trembling to the motion picture of nocturnal labourers. For example,

the non-narrative video *Koyaanisqatsi: Life Out of Balance* (1982) (Fig. 33) by Godfrey Reggio applied time-lapse photography in the representation of modern life. This video expressed the same crisis of post-modern life in the different aspects of the relationship between workers, nature, and the impact of technology. During the videoing and photography stages, a spatial crisis of contemporary labour is shown in the manual workers, technological machines and construction or maintenance of the night, and show tasks that construct a hidden association. Thereby, modern technology, psychological stresses and the representation of status are creating new cognitive labour in London (Fig. 34).



Fig. 33. Godfrey Reggio. (1982) *Koyaanisqatsi: Life Out of Balance*. Digital video, colour, sound, 85 minutes, USA.



Fig. 34. Junnan Lusha. (2018) *Nocturnal Labour*. Digital photography, London.

Following this theme, the book *The Postconceptual Condition* (2018: 154) of Peter Osborne describes a temporality. This idea is constructed out of the relationship between the interruptive character of the image and the narrativity of the story. In the artistic attention, the temporality of labour is constructed out of the hidden association between technology, manual workers and personal income. For instance, modern manual labourers choose to work at night for better rewards, but it is not a happier choice psychologically, and the technological machine changes the value of manual labour (Fig. 35). By contrast, public attention on labour ignores a space of nocturnal labour that is a common social context in the post-modern city (such as in London). Under this situation, other social actors embody the description of the condition of being *absent* (2018: 154). Thus, the absent participants (such as the middle and upper classes) must know the true story about the hidden association of nocturnal labour.



Fig. 35. Junnan Lusha. (2018) *Nocturnal Labour*. Digital photography, London.

In another instance, an image of an oil tank (Fig. 36) expresses a temporality in a nighttime space. The object describes the hidden association through space. In addition, this object has a troubled relationship between modern technology, economy and manual labour in the post-industrial world (Benjamin, 2015: 8). The photograph work describes an ongoing crisis in the workspace of labour. Thus, the nocturnal photography and video of those manners effectively display the ‘trembling space’ during the image of manual labour as well as express a real material or experience. Thus, ‘trembling space’ is a space that is only partially visible. Consequently, the visual materials of this chapter provide a portrayal of the reality to nocturnal labour in London.



Fig. 36. Junnan Lusha. (2017) *Oil Tanks*. Digital photography, Yumen (China).

5. Decode and Repeat: Nocturnal Labour as the Association of Space

Decode

My video 06. *The Suffering Voice of Nocturnal Labour* (Fig. 37) makes the association in space that corresponds to the Actor-network Theory (ANT) of Latour. This video describes the reality of working-class labourers and records the nocturnal labour-space through experimental forms (interruptive images, sounds, spatial records and objects come from the image of labour-spaces). I called this creative form the association of space because the course of nocturnal labour is a complex narrative about cognitive labour. It is an association of objects that construct a spatial narrative of manual labour. However, the marginalisation of the working class creates a hopeless division of labour between the psychological and sociological influence (Latour, 2005: 214). I would say that the association presents the tension between the anxiety of the nocturnal labourer and space.



Fig. 37. Junnan Lusha. (2018) 06. *The Suffering Voice of Nocturnal Labour*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

As *Savage Messiah* (2011) of Laura Oldfield Ford claims: the marginalisation of the working class must increasingly document the spatial crisis of labour, such as the suffering imagery of the nocturnal labourer and the incongruity of urban regeneration (Fisher, 2014: 184). This spatial crisis reflects the urban phenomenon of nocturnal labour, which causes massive traffic engineering projects. J.G. Ballard expressed similar viewpoints about an urgent spatial crisis of the working class in London, and these perspectives provide a moral approach to a class crisis of manual labour. For instance, Ballard (2014: 2) described: ‘*more seriously, there is the great challenge of restoration to primitive natures of humanity, stripped of the self-identity and mental support systems in which civilization has equipped workers*’. Thus, my video tries to decode the self-identity in the nocturnal labour that eclipses that of daytime of manual labour through the

impact of the post-Fordist problems (economic, psychological and political) in London. Therefore, the nocturnal labour is an inevitable matter, which reflects a repetition of daytime labour. Accordingly, the affection-image of nocturnal labour is a superstructure of the social machine as it progressively hides the spatial crisis of labourers. This development is ironic in that nocturnal labour has become the indispensable connection between the whole of the service economy in the labour-space.

Repeat

In practice, the affection-image theory of Deleuze (Deleuze, 2005: 89) could objectively recognise the affection-image of the nocturnal labour that depicts an association of space. An emotional behaviour of manual labour is an empathising process of psychology, and it reveals an ethical concern about a spatial crisis in London. The repetition of the labour image might effectively highlight this spatial crisis, along with the moving image of the art of Kentridge as an approach that is employed in my video.

However, if the spatial experience of nocturnal labour can be an association of space, then it could remake the moving image of labour as an archival form of art. In my video, the materiality of nocturnal labour does not rely on the scenarios of assumption. It naturally repeats the affection-image of nocturnal labour. Specifically, the spatial crisis of the nocturnal labour is constructed out of relations between states, time and space. In a labour-space association, the personal narrative, sites and figures (Foster, 2004) could deal with the matter about the spatial representation in nocturnal labour.

According to the repetition of the close-up observation, the affection-image of nocturnal labour produces a psychological space, is constituted by the temporality of the nocturnal labour and will generate the results of an ‘idiosyncratic probing’ as suggested by Robin Mackay in his edited book ‘*When Site Lost the Plot*’ (Mackay, 2015: 18, 19). Two unique examples of the artistic narrative are available. The first, the videos *VIDEO* (2011) and *JG* (2013) of Tacita Dean represent an association of variants, in which a repeat image of objects is associated with the public space. The visual method of Dean guides manual labour in my expression about the repeated image of nocturnal labour. The second, *Coral Reef* of Mike Nelson (2000) provides a visual space of objects connected to my video. The artistic method of Nelson reassembled archive objects, and he remakes the affection-image of objects. For me, *Coral Reef* (2000) is not constructed by the Actor-network Theory (ANT) of Latour. However, I feel that an understanding of the work can be achieved using ANT. Particularly, Nelson asks for a specific space: ‘*a state of spatial crisis that is lost in a world of lost people*’. This association of space (Fig. 38) inspired the visual representation of the ‘trembling space’ in my video, and it could be a spatial experience that could correspond to the status of manual labour.



Fig. 38. Mike Nelson. (2000) *Coral Reef*, Matt's Gallery.

Furthermore, I made a significant discovery regarding a state of particular psychological connection, namely, the affection-image of nocturnal labour. For instance, the visual method of Nelson involves building up the psychogeography in an association of space, and it connects the visual messages (non-linear narratives and real materials) of Don DeLillo in *Underworld*. This message is highlighted by the frequent repetition of a variant space, '*Everything is connected*' (McMinn, 2002: 37). In my video, technology, manual workers and London are the entities that could construct a space of nocturnal labour; thus, this space could be an association of labour-space. This research noted that the public space could be an auxiliary representation (Derrida, 1998: 92), and it reveals a psychological tension between nocturnal workers and the spatial experiences of labour.



Fig. 39. Junnan Lusha. (2018) *07. Melancholy and Labour*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

For instance, in my video *07. Melancholy and Labour* (Fig. 39), the effective image of manual workers have captured the spatial crisis in the tension between the 'trembling space' and the physical body of manual workers. This episode is also an association of non-linear narrative. In particular, the public space of manual labour could decode the personal stress of manual workers, which a state of anxiety repeats the motion of nocturnal labourer. Thus, the spatial representation of nocturnal labourers reflects the marginalization of social status, and it is a spatial crisis. This episode progressively represents the uncertainty of nocturnal labour, and it tries to reveal that spatial crisis to the public understanding of labour. As the outcome of the visual research, my video urgently addresses the representation of nocturnal labourers about the characteristics of

‘trembling space’ in London, and it precisely defines the spatial association of a manual working class, not merely a simple labour archive.

6. Labour and Death: Haunting Memory Amongst Us

My video has visually documented the state of spatial crisis. This crisis, also known as the tremor state of space, comes from a long period of nocturnal labour that eventually leads to the termination of workers who cannot carry on because of exhaustion. Intelligent machinery has been therefore used to replace the workers at the expense of physical labour. The nighttime job proves the economic theory of Marx on the surplus-value of labour. On the subject of morality, the ‘trembling space’ of nocturnal labour reveals the hidden materiality of an ethical boundary of manual labour in the post-Fordist world. However, the impact of technology is a process of deterritorialisation that changes the manual working class in ethical boundaries. For instance, the technological tools lead to the production of nocturnal labour as the new pattern of labour, in which this process quickly changes the labouring habit of workers in workspaces. Meanwhile, nocturnal labour explicitly remakes a maximum reproduction and the surplus-value of manual labour. Thus, the nocturnal status of manual labour is a pure labour machine.



Fig. 40. Junnan Lusha. (2018) *08. Blue Signals, Jay and Oliver*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

As defined by the conception of the perfect service economy in the capitalism of Mark Fisher, this labour machine has caused a never-ending cycle of labour-space: the daytime labourers and nocturnal labourers are continually labouring around-the-clock. In my video *08. Blue Signals, Jay and Oliver* (Fig. 40), the nocturnal labourer is an anti-Oedipus figure who has silently weighted the maximum consumption of the labour value as a pure labour machine (Deleuze and Guattari, 2018: 259). In this case, nocturnal labourers maintain a psychological connection with cities, machines and physical bodies in the metropolis. However, a difficult condition highlights the nocturnal labourers in the trembling sense, which is a horrific posthuman picture in my video.

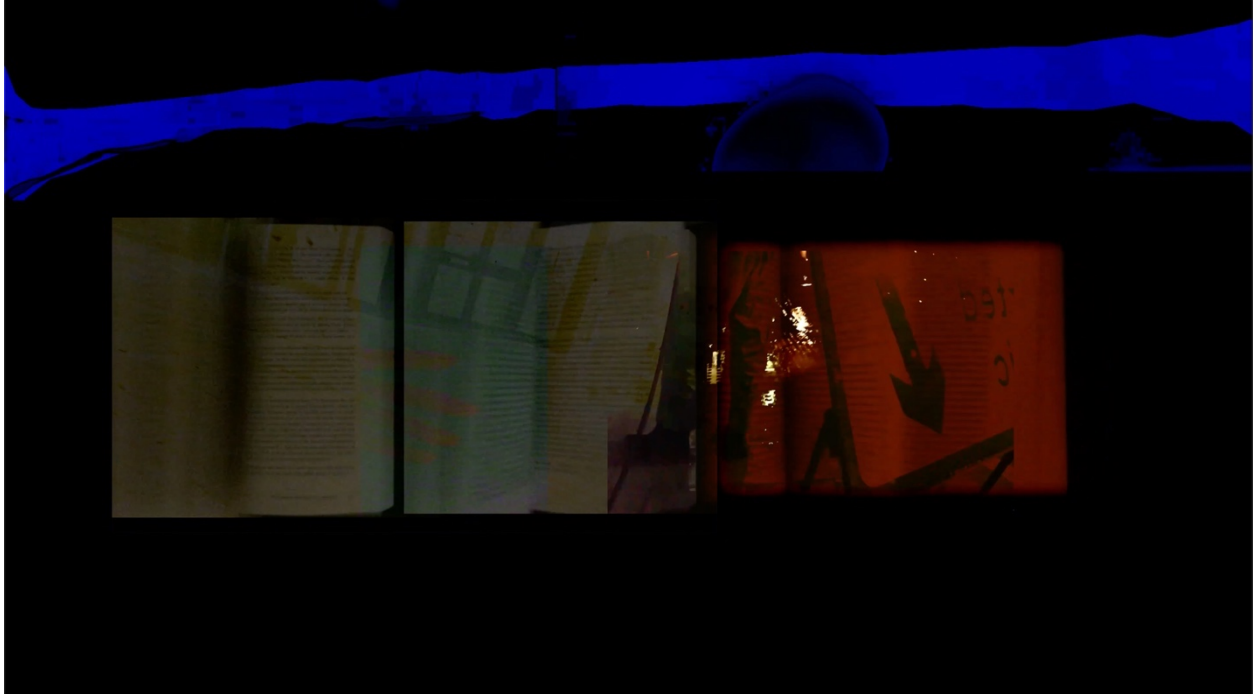


Fig. 41. Junnan Lusha. (2018) *03. Haunting*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

Furthermore, Mark Fisher analysed the emotional politics of the service economy (Fisher, 2018: 589), which a useful explanation has helpfully described the image of contemporary labour. Notably, the old experience of manual labour has been transformed by the impact of technology. This condition brings us to hauntological melancholia (Fisher, 2018: 684). In my video, *03. Haunting* (Fig. 41), this haunted melancholia is a secret sadness of the image that helps public people to understand the tremor state about the morality of manual labour. The affection image of nocturnal labourers creates a spatial connection between the representation of manual labour and London. The two videos of Patrick Keiller, namely, *London* (1994) and *Robinson in Space* (1997), reveal the same associations with the problem of London. Thus, contemporary labour is a

melancholy; silent tremors of the invisible future in the post- Fordist countries, cities and spaces (Fisher, 2014: 226, 232).

Meanwhile, my video directly reveals the real materials of nocturnal labour and the cruelty of life in London. The suffering image of manual labour and the impact of technology are the connected reality that represents the change of manual labour itself in the post-industrial transformation (Deleuze and Guattari, 2018: 169). As Deleuze affirmed, the labourer body could detach from the organism because the artificial machine impacts the old experience of labour. This situation constitutes the new commodity value in contemporary manual labour, and the old experience of manual labour is dead (Deleuze and Guattari, 2018: 263). For instance, machines use prostheses that simplify intensive tasks of manual labour (Hayles, 1999: 34). Therefore, a new association of manual labour is created by the impact of technology (Deleuze and Guattari, 2018: 263).

Consequently, these conditions carefully examine the matter of the Marxist definition of the desiring-production of labour. My video realises the connected object of contemporary labour and shows how the impact of technology has overlapped with nocturnal labour. My notion of ‘trembling space’ is constituted of the relationship between the new experiences of manual labour, the commodity value of labour and the impact of technology. Thus, my notion of ‘trembling space’ provides a different representation of manual labour rather than the economic explanation about the full value of labour by Marx. There is a gap between the value of the commodity and the representation of labour. Such as people are highly aware of technological commodities,

but people usually ignore a crisis in the representation of labour. Therefore, my notion of ‘trembling space’ highlights the spatial tension between the exchange value of manual labourers and technological production.

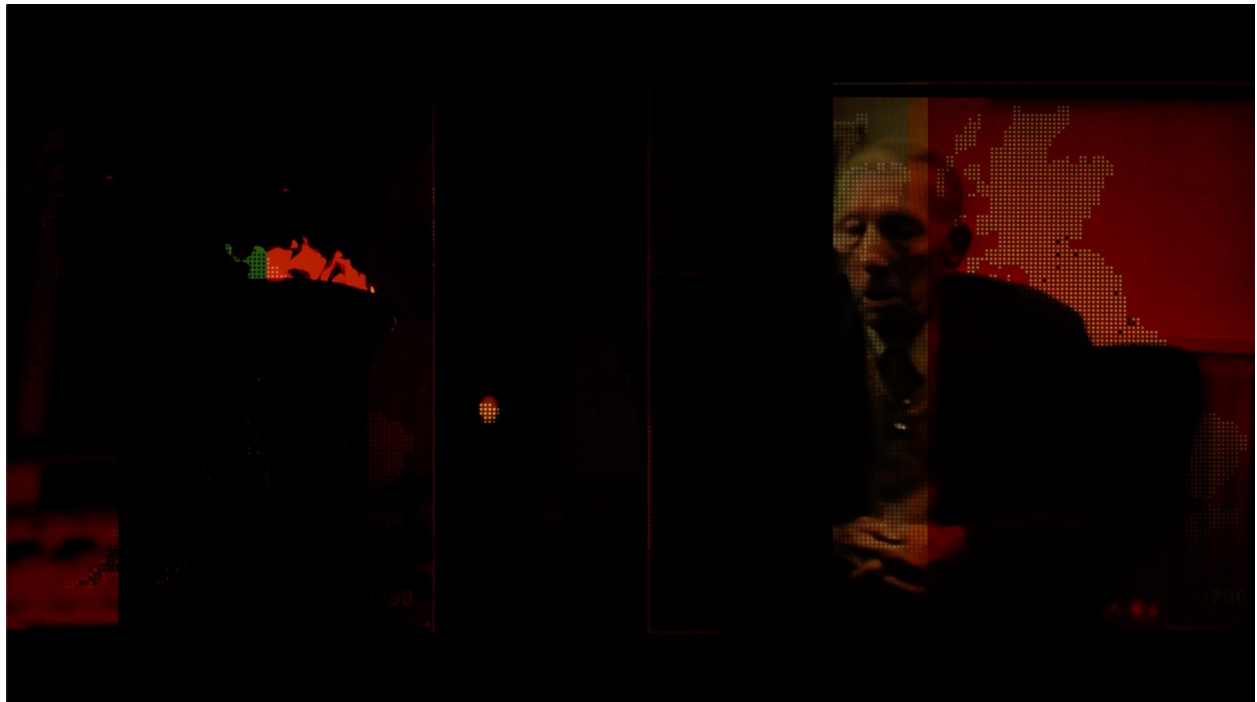


Fig. 42. Junnan Lusha. (2018) *04. The Closure of Machine*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

In my video *04. the Closure of Machine* (Fig. 42), the real materials of manual labour correspond with the video of Keiller, *London* (1994), and provide a historical representation of the working class. Notably, the moving image of labour machines can reproduce a non-linear narrative and a sense of trembling in a parallel temporality.⁵ This representation could address a visual association of contemporary labour. Fisher explained that the parallel temporality that has a double meaning, that is, a tension brings the working-class object (such as machines) and the capital (such as London) into a

spatial crisis about the anxiety of labour-space. My video expresses a trembling space, and this psychological space reveals reality about the old materials of manual labour. This condition is a useless thing without labour ability, such as the closure of the machine. This video directly displays the impact of technologised economies on the manual working class. The old experience of manual labour has been made obsolete by the marginalisation of labour. The episodes of my video reflect a political description, '*The deterritorialized labourer who has become free and naked, having to sell his surplus-value of labour*' (Deleuze and Guattari, 2018: 258, 259, 260).

7. Phenomenological Assaults: Labour and Cyberspace

My video 09. *The Labouring of Cyberspace* (Fig. 43) is a vital visualisation that constitutes an emotional tension between manual labour and cyberspace (here meaning a space of artificial technology). I depicted the emotional behaviour of manual labourers, experiencing a spatial crisis and shaped by the technological developments in the manual labour of the post-Fordist city (Merleau-Ponty, 2015: 75), Technology produces a high form of behaviour that creates a new relationship between the behaviour of manual labour and the artificial machines. For instance, a result of the developments in technological labour is the hybrid cooperation of manual labour in the technological space of the post-modern city, and this space impacts the psychological stress of manual workers (Merleau-Ponty, 2015: 136, 181, 204).⁶



Fig. 43. Junnan Lusha. (2018) 09. *The Labouring of Cyberspace*. HD Video Stills, colour, sound, 100 minutes (10 episodes), London.

In practical terms, the ninth episode of my video reflects this hybrid form of labour behaviour. The image of extreme sadness creates a dialogue between the future of the technological machine and two workers. Manual labour demonstrates not only the physiological actions but also the cybernetical integration. The purely biological behaviour of manual labour is no longer the focus. Thus, this technological manual labour remakes the representation of manual workers, and it creates a new tension between the spatial experience of manual labour and technologised cultures.

Sean Blacknell and Wayne Walsh produced a provocative documentary, *The Future of Work and Death* (2017). The video embarks on the development of automation and artificial machine or intelligence. Industrial revolution drives the technological transformation from the manual labourers to the machines. Meanwhile, the cultural,

technological images, the psycho-economical narratives and the historical materials construct a new alliance in the post-modern city. In this video, the Transhumanist Zoltan Istvan claimed that the transition to technological manual labour will be tough and that many labourers will find themselves out of jobs (the different categories of manual labour). In this perspective, my video shows the same concern about an artificial robot or machine that has stolen the surplus-value of manual labour from the body of manual workers. Istvan paints a convincing picture of bright futurology where working-class labourers are doing increased intellectual-value jobs. As he said, '*This is a modern world, we can create the Utopia space that we always dream of*'.

Nevertheless, even if this intellectual labour-space is achieved, it might cause a division between the cognition of manual labour and the technological city (such as in London). In my video, I employed two high-tech workers within this intellectual labour-space and noticed a phenomenological assault; that is, two high-tech workers are the new mode of labour behaviour in my video.

Meanwhile, the high-tech experience of manual labour brings post-industrial developments into the public understanding of manual labour (Stiegler, 2015: 134). However, in my artistic views, this condition is the apocalypse of natural labour (Stiegler, 2015: 135).⁷ This is due to the fact that the digital cybernetic of labour establishes the new value of the industry in its increasing emphasis on techno-political objects (Stiegler, 2015: 136). Thus, the de-territorialised worker attempts to construct cognition of the cybernetic in labour, such as the prosthetic memory and cyberspace of William Gibson. Thus, they are the new objects in the representation of manual labour, and they could be

associated with the body of high-tech workers in the technologised culture, such as a cyborg ⁸ (Fig. 44).



Fig. 44. Junnan Lusha. (2018) *10. Antigone and Labour*. HD Video Stills, colour, sound, moving images, 100 minutes (Ten episodes), London.

The *messianic time* of Walter Benjamin (Dickinson and Symons, 2016: 7) ⁹ Analysed the tension between capital and labour. In this case, the power of technology exactly is a type of capital and constructs a new public ontology about the cyberspace. In my video, this space changes the status of manual labour in London. However, the cyberspace of Istvan has a dark side, that is, technology might fight against human beings, during which the representation of manual labour is defeated and dies (Weigel, 2016: 89).

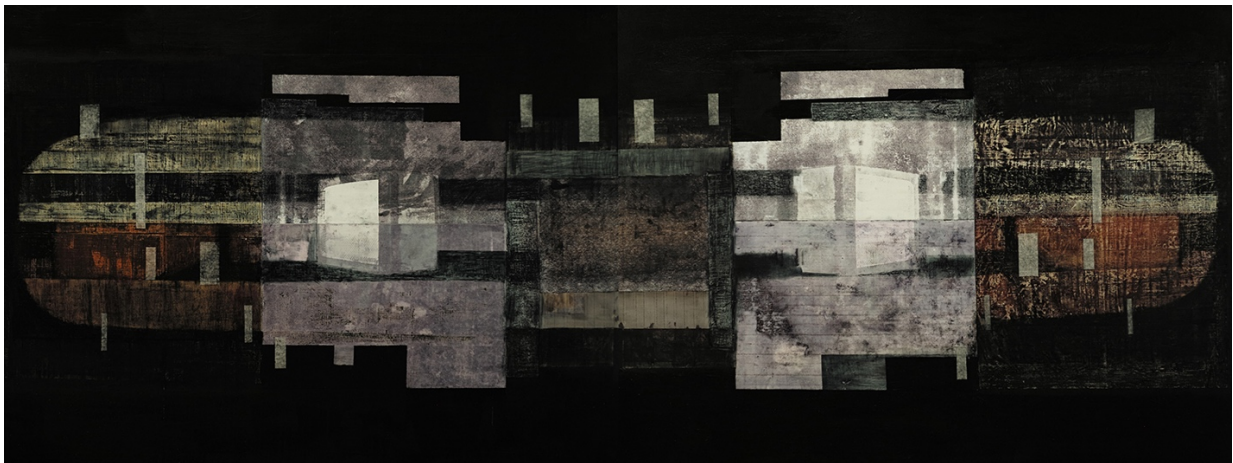
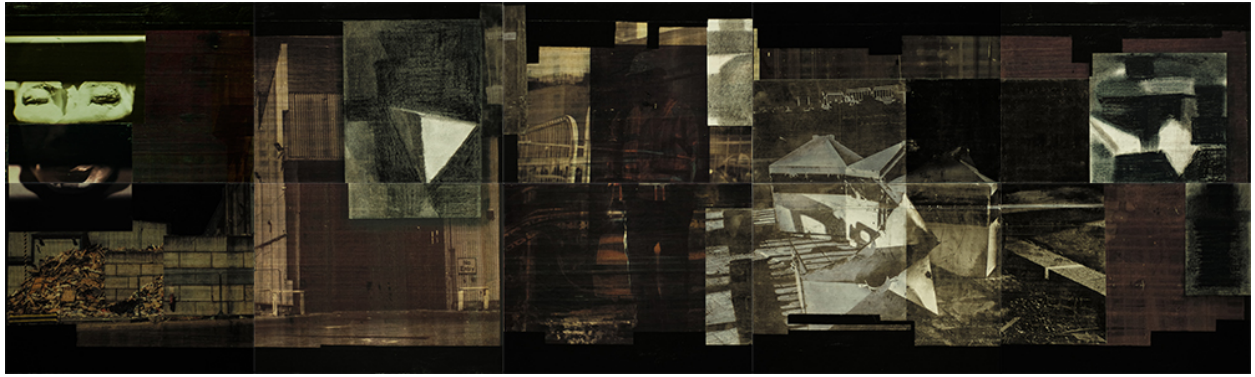


Fig. 45. Junnan Lusha. (2018) *Labour and Cyberspace*. Collage images, London.

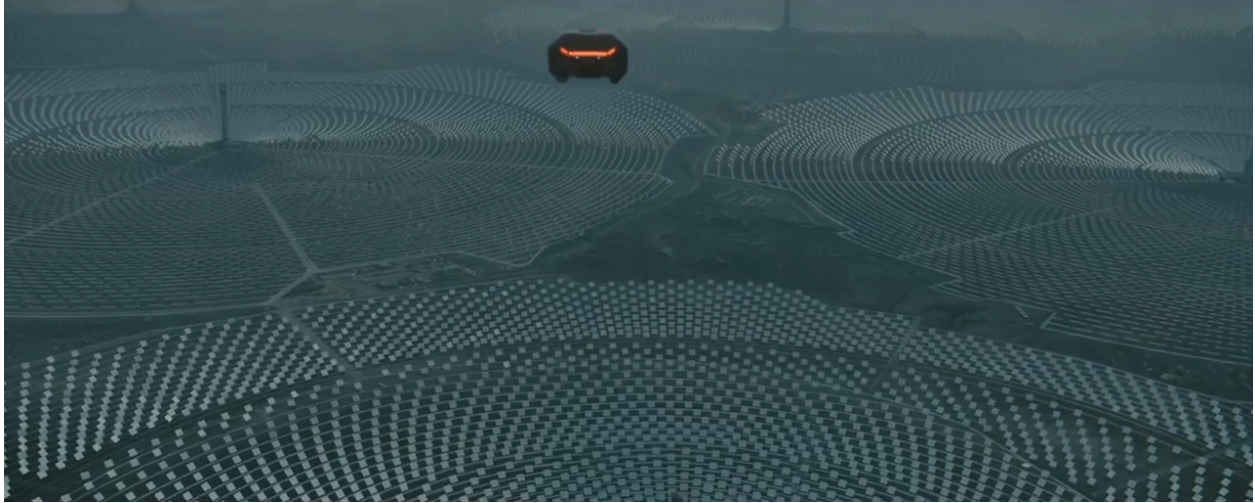


Fig. 46. Denis Villeneuve. (2017) *Blade Runner 2049*. HD, colour, sound, 164 minutes.

Taking another example, the representation of manual labour has an image of dystopia when two workers are performing high-tech work in the night city. I use my collages (Fig. 45) to represent a spatial crisis in visual narratives. These collages attempt to make a visual guide to my video. A connection exists between the visualisation of the labour image, and the meditation it inspires about the technologies cyberspace.

Many gothic sci-fi videos have featured the idea of cyberspace and the status of aesthetics, by reconstructing the affection-image of the labour time in the same way as the messianic time of Walter Benjamin in the tragic narrative (Dickinson and Symons, 2016: 6). Essentially, my affection-image of the nocturnal labour is a tragic figure of Anthropocene because it attempts to build ethical-political conjunction between the social psychology of labour and the technological cyberspace as in the video *Blade Runner 2049* (2017) (Fig. 46) by Denis Villeneuve. In this sense, the visual image of my video aims to be a memory installation or artificial interpretation of archives that provide the image of labour to the posthuman future. By visualizing of manual labour, my video

seeks to show an ultimate form of labour, which I call the cruelty condition of the industrial capital of the transformation; that is, it is no longer the measure of the physical-value of labour. I call this an experienced process of labour that has been continually assaulted by the trembling state of anxiety from inside the body. This situation shows the decaying process of bodily aches because of labour; as a tragic description, '*pain is just another form of information*' (DeLillo, 2015: 338).

8. New Meditation: Narrator and Space

In conclusion, my artistic representation of manual labour and other visual materials are certainly constructed out of relations between the labour status, the labour images and the labour signs in a spatial narrative. The entire narrative of my video constructs the secret sadness of images in the representation of contemporary labour, in which my video responds to the mental anxiety of manual labour (Fisher, 2016: 87). Through the research on manual labour and visual space, my artworks provide a new perspective for the public understanding of labour. London, as my case study, constantly provides important visual-spatial materials to my artistic outputs. My video is not only a radical documenting agency but also a visual association between the behaviour of labour and the inhuman power of the technology (technological machines) (Braidotti, 2013: 113).¹⁰

As a narrator, my research focuses on the crisis in the representation of manual labour in post-modern and technologised cultures and underlines the image of manual labour (Braidotti, 2013: 113). My artistic outputs create a spectacle that renews the different representations of manual labour. In addition, my video expresses that the crisis of contemporary labourers is a broad effect of the post-industrial service economy. As a difficult part of this research, the representation of manual labour hardly expresses the crisis through the simple visualisation in my video. Therefore, the complex visual representation of the outcome could be changed to address the matter of representation through the visual image of technologised cultures. In my complex videos and collages, I addressed the analysis of manual labour, which has an important connection to my notion of ‘trembling space. My video systematically records information on the behaviour of manual labour and its new spatial value of materials (Merleau-Ponty, 2015: 76). The new meditation generates digitalisation as a process of re-materialisation for the representation of manual labour.

Furthermore, the narrative approach of W.J.T. Mitchell and the artistic perspective of the space of Paul Virilio enhanced my representation of manual labour (Mitchell, 1995: 184, 185, 186) in my artistic outputs. I highlighted the social psychology of tension between the spatial association of manual labour and the labour image. Specifically, the public understanding of labour could not recognise a real experience of contemporary manual labour in daily life. The secret sadness of the image of Fisher is an excellent agent by which this emotional description of labour guided my visual outputs. Therefore, my visual narrative could immediately probe an essential aspect of manual labour; that is, the

anxious connection between technology, economy and the social association of labour in the post-modern city. Thus, my visual outputs create a space of association in a visual narrative.

I am exploring the documentary frontiers of narrative as the model of psychological images of Don DeLillo; that is, the image of the nocturnal labour uncannily describes the imagery of the mythological analogy: a perceivable tragedy of which is a metaphoric figure like ‘Antigone’ of the suffering imagery (Fig. 47).¹¹ Notably, nocturnal labour is a negative moral state and against the natural law of the daytime labour in a different Spatio-temporal cycle of materiality.

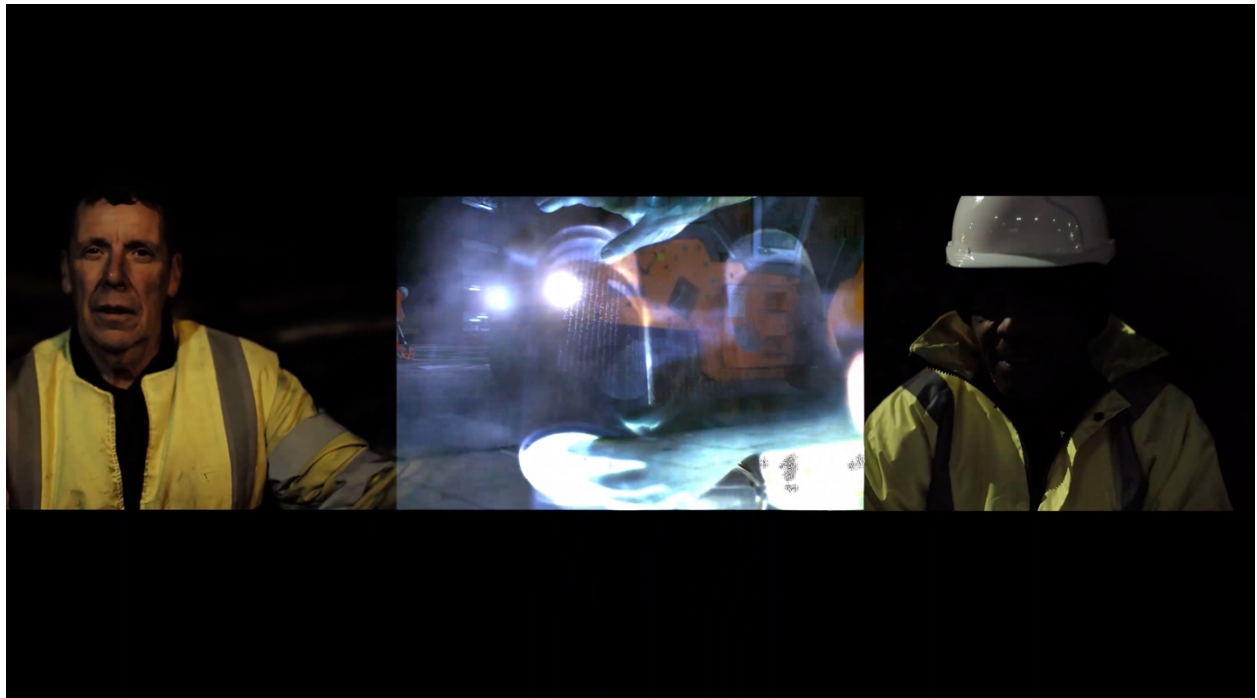


Fig. 47. Junnan Lusha. (2018) *10. Antigone and Labour*. HD Video Stills, colour, sound, moving images, 100 minutes (10 episodes), London.

Furthermore, in the last video, *10. Antigone and Labour* (Fig. 47), I employed the tragic figure of ‘Antigone’. I made a spatial association between the re-materialisation of manual labour and Antigone. The figure of ‘Antigone’ could connect a sense of struggle about the high-capitalist Society (London) in the representation of manual labour. Specifically, a nocturnal labourer embodies the narrative of ‘Antigone’, in which nocturnal workers acquire their happiness in a specified tolerance at the level of moral contention (Adorno, 2001: 150, 151). Therefore, the nighttime workspace attempts to build conjunction between nocturnal workers and the figure of ‘Antigone’. A new narrative is created: ‘a person tries to stay in a place’ or ‘a person must remember a place’. Consequently, this video created this hidden dialogue with the labour image. This picture leads to a dialogue with the social stress of labourers: ‘*this place reminds me*’ (DeLillo, 2015: 332, 826).

Eventually, my video and other artworks express a crisis of manual labour and the impact of technologised cultures. These visual-spatial research outcomes achieved a visual representation of hidden labour in the post-modern and technologised cultures. Although these visual outcomes cannot be a political answer, they are an internal narrative of manual labour. Particularly in the exploration of contemporary art, the matter of cognitive labour is no longer is a simple pattern of representation but the transformation of hidden labour in the ‘trembling space’. Thus, the representation of manual labour is an invisible tension between labour-spaces and the historical formulations of class.

The List of The Interviews

	Name :	Location :	Date (Beginning) :	End:	Duration(The Period of Recorded Interview With The Person) :
1	Jay Coles	Kingston, London	03 May 2018	07 May 2018	2:00AM-6:00AM
2	Oliver Freeman	Kingston, London	03 May 2018	07 May 2018	2:00AM-6:00AM
3	Audrey White	Kingston, London	28 June 2018	28 June 2018	4:00PM-5:00PM
4	Paul Collins	Kingston, London	02 July 2018	03 July 2018	1:00AM-2:30AM
5	Scoti Dowseti	Kingston, London	28 October 2018	29 October 2018	1:00AM-1:30AM
6	David Fergus	Kingston, London	14 November 2018	16 November 2018	10:30PM-6:00AM
7	Alan Rayner	Kingston, London	14 November 2018	16 November 2018	10:30PM-6:00AM
8	Danny Valentul	Kingston, London	16 November 2018	20 November 2018	11:00PM-5:00AM
9	John Karamanou	Covent Garden, London	31 May 2019	31 May 2019	12:30AM-1:30AM
10	Colinbutler	Kingston, London	05 June 2019	05 June 2019	7:30PM-8:30PM
11	Badra	Bear Street, London	14 June 2019	14 June 2019	2:00PM-3:30PM
12	Francis Nayuguhora	31 Gerrard Street, London	14 June 2019	15 June 2019	10:00PM-1:00AM
13	Mel Wakes	Great Yarmouth	03 August 2019	03 August 2019	12:30AM-1:30AM
14					

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Endnotes

1. The moral mechanism of labour has highlighted ethical issues about manual labour, such as nocturnal work. As part of their work, road maintenance workers must make sacrifices involving increased mental anxiety or physical stress. They also run the risk of the dangerous incidents involving gas or machinery. These situations indicate a crisis of manual labour in labour-space.
2. dealing with a social network of labour-space. Moreover, the interaction of different objects constitutes an anxious tension between technology, the images of manual workers and the economies of contemporary labour.
3. The older source focus on the social benefit of photography, which was wildly defined concerning the social contents of aesthetic in the historical documents, commercial and fashion. However, the social status of manual labour is a special object for photographers, videomakers and artists.
4. Time-lapse photography is the extreme version of the cinematography technique; it has been used for photograph traffics, crowds and the effect of photographing an object that could changes speed for moving images in video or television.
5. Walter Benjamin's temporality theory also resonates with the discussions of Marx about the importance of labour-time in commodity-production. Labour and commodities are only exchangeable because they can deal with as equivalent: Benjamin and Marx can only be addressed as equivalent because the units of time are dealt with as parallel temporality. Commodity fetishism depends on homogeneous empty time. Homogeneous empty time also corresponds with the inseparable world of destiny and guilt. See also Robinson, A. (2013) 'An A to Z of Theory: Walter Benjamin: Messianism and Revolution – Theses on History'.
6. As the Gestalt theory of Merleau-Ponty tries to explain this mode of technological labour: hybrid cooperation of labour could have a cybernetic motion, whereby the relationship between the biological and mental states has become a new feature of manual labour in the post-industrial era of Anthropocene. Also, this mode of labour

behaviour has defined tension between the body of the labourer and the artificial machines. Therefore, progressively, the body of the labourer is no longer the primary mean of production value, and it has become part of the commodity value associated with the artificial machines in the future. See also M. Merleau-Ponty, *The Structure of Behavior*, trans. A. L. Fisher, for. J. Wild, Pennsylvania, Duquesne University Press, 2015, pp. 136, 181, 204.

7. As the industrial revolution of the current geological space, artificial selection returns to dominate natural selection; as a result, the natural production of an organism has been shifted by the technics. In particular, in last thirty years, artificial intelligence has associated with cyberspace and is progressively decoding the human body, in such way that it has built an ultimate data of the space for the future of work. I realised that manual labour has changed. Thus, we are going to see evidence of the problematic Anthropocene, such as high-effective, techno-political and futurological in the image of manual labour.
8. See New York Public Library (2014) *William Gibson & James Gleick: "Cyberspace & Prosthetic Memory" | LIVE from the NYPL*.
9. The messianic time is a transition idea that comes from Torah of Judaism (it is specifically referred to the first five books of the Old Testament). In this context, it analyses the theological ontology of Walter Benjamin about the messianic period. Benjamin transfers this idea from the Jewish Torah into the theological-political state by Judaism and explains the fundamental problem of the industrial revolution and how it will impact the alienation of capitalism in the future. Particularly, Benjamin criticised the class war between the different categories of labour. My research borrows this idea that aims to criticise the radical state of technology in post-modern and technologised cultures. I would say that it is the messianic power of technology because it progressively dominates the production of manual labour from many aspects of dimensions. It attempts to impose a rule of the messianic force as the sovereign state of the world. However, since the idea of the cyberspace appeared in the past of thirty years, and impacted upon technology. Thus, the working-class condition has gradually

impacted, and it appears to have matured as a feature of the modern state. However, in terms of moral boundaries, it is more irrational and dangerous. See also Dickinson, C. and Symons, S. (eds.) (2016) *Walter Benjamin and Theology*. New York: Fordham University Press. p. 7.

10. The inhuman power of the technology has transferred into the image of the human body, and it is strengthening the spatial value of the collocated labour. My video has specifically demonstrated this matter in the ninth episode: *The Labouring of Cyberspace*.
11. If the term of Antigone could provide a new interpretation of semiotics, then it could separately become anti and gone. The new meaning of which is a word-image of temporality in the labour image.